

# HIT PARADER

35 CENTS

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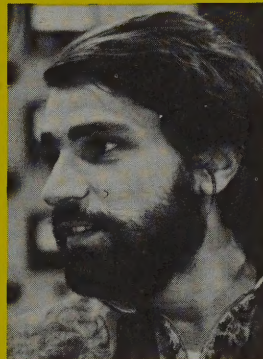
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 TO GIVE  
 ★  
 AM I THAT EASY  
 TO FORGET  
 ★  
 MY BABY MUST  
 BE A MAGICIAN  
 ★  
 GREEN TAMBOURINE  
 ★  
 EXPLOSION IN MY SOUL  
 ★  
 WE'RE A WINNER  
 ★  
 SUNDAY MORNIN'  
 ★  
 LOVE POWER  
 ★  
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 ★  
 PICK UP THE PIECES  
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 DOING TONIGHT?  
 ★  
 BABY NOW THAT I'VE  
 FOUND YOU  
 ★  
 OH HOW IT HURTS  
 ★  
 TWO LITTLE KIDS  
 ★  
 JUDY IN DISGUISE  
 ★  
 EXPECTING TO FLY  
 ★  
 BEND ME, SHAPE ME  
 ★  
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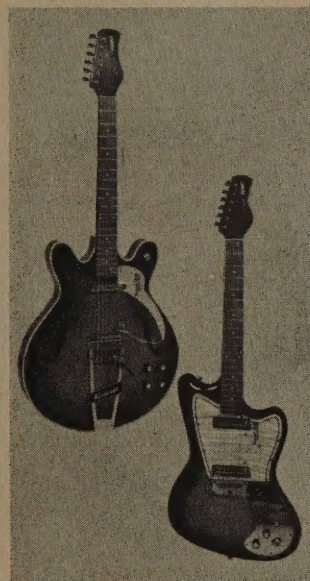
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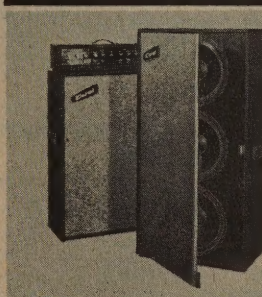


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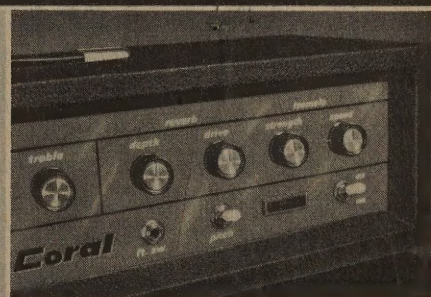


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# hit Parader....

APRIL 1968

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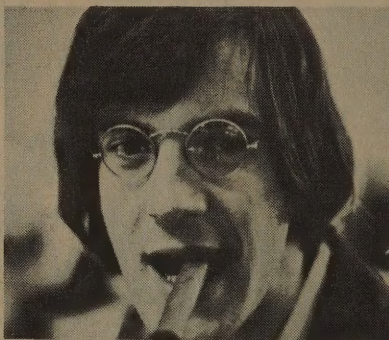
## PARADE OF SONG HITS

### •SHE'S A RAINBOW



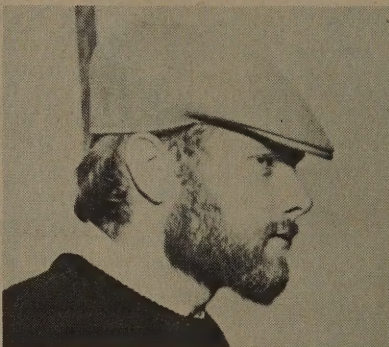
By The Rolling Stones

### •MONEY



By The Lovin' Spoonful

### •DARLIN'



By The Beach Boys

**OVER 35  
 TOP TUNES  
 .....  
 COMPLETE  
 SONG INDEX  
 ON PAGE 28**



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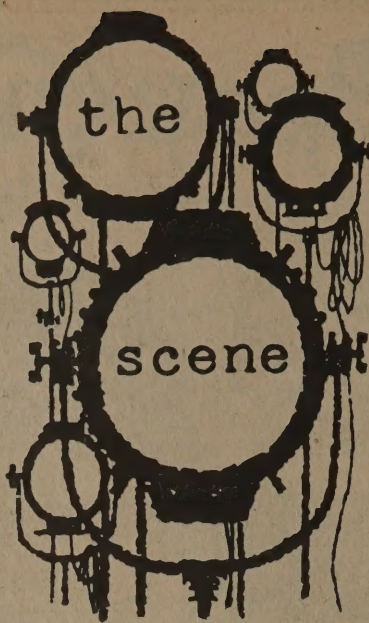


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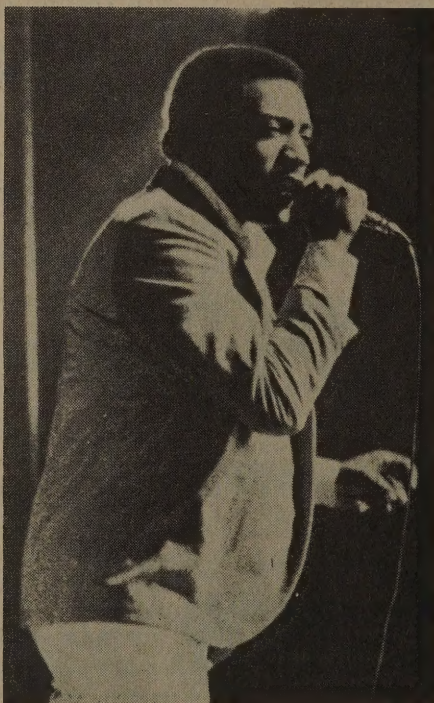


### OTIS REDDING—FARE THEE WELL

An airplane belonging to Otis Redding Enterprises fell into the freezing waters of a Wisconsin lake, Sunday, December 10, and the following day skin divers found the body of Otis himself still strapped to his seat in the rear of the sunken fuselage.

A few months before, Otis had been voted the number one male singer of the world by Melody Maker, the largest British music journal, and he had defeated Elvis' ten-year reign. His recording company executives spoke of him as another Ray Charles, and musicians from every walk of life had the utmost respect for his artistry. He was my favorite singer.

He had one goal in mind: to perform



at his highest optimum. But he was yet to realize his full potential.

Born in Dawson, Georgia on September 9, 1941, Otis moved to Macon, Georgia while still a youth. He attended high school in Macon and participated in several sports and student activities. He also worked as a laborer for a well-drilling firm.

Inspired by the success of Little Richard, also from Macon, in the record and entertainment fields, Otis made an early decision to try his luck as a singer.

When Otis became the vocalist with Johnny Jenkins and the Pinetoppers, Johnny had regional success with an Atlantic release, "Love Twist." The group established itself as a favorite in Southern colleges and universities.

In 1962, Johnny was scheduled for a recording session in Memphis, Tennessee. He asked Otis to drive him up for the session. When Johnny had completed his session, Otis asked if there was time for him to cut a demo. The request was granted and in less than forty minutes "These Arms Of Mine" and the flip side were cut. An accidental trip to Memphis was Otis' big move forward.

Otis had just begun successful activities in publishing, producing and management, and in the August, 1967 Hit Parade, he expressed a dream that would have become part of his growing enterprises.

"I'd like to say something to the R & B singers who were around ten years ago. They've got to get out of the old bag. Listen to the beat of today and use it on records. Don't say we're gonna go back ten years and use this old swing shuffle. That's not it. I know what the kids want today and I aim all my stuff at them.

"I'd like to see all those singers make it again. I'd like to take Fats Domino, Little Richard, Big Joe Turner, Clyde McPhatter and bring them into the bag of today. They'd have hits all over again.

"The blues changes from day to day. It all depends on what they're moving to. I watch people when I sing. If they're stompin' their foot or snappin' their fingers, then I know I got something. But if they don't move, then you don't have anything. Five years from now, I know the kids are going to be tired of my singing.

"If you want to be a singer, you've got to concentrate on it twenty-four hours a day. You can't have anything else on your mind but the music business. You can't be a well driller, too. You've got to concentrate on the business of entertaining and writing songs. Always think different from the next person. Don't ever do a song as you heard somebody else do it. Concentrate and practice every single day. It took me four years to get into show business in a big way.

"If I can keep a good mind with the help of the good Lord, I'm gonna keep producing records." □ Jim Delehant



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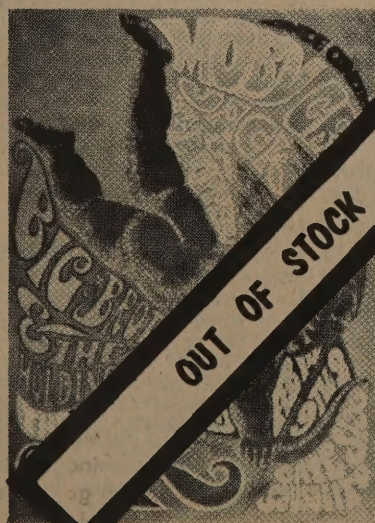
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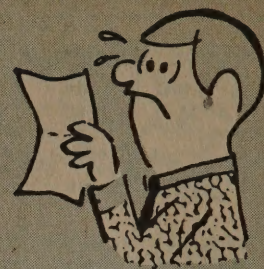
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# WE READ YOUR MAIL



Dear Editor:

Having just read the November issue of Hit Parader and finding that it's a rainy afternoon outside, I decided to send you my opinions on your magazine...not because my ideas are the only thing that counts, but you seem to be quite interested in what your readers have to say.

The first thing to catch my attention was the article on the Monkees. (I'm not a Monkee fan, but I read it anyway.) I never realized that Mike considers the group to be actors as opposed to recording artists. This doesn't make their records any better, but it is a point I hadn't considered. Mike may consider their TV program to be a classic, but I believe it to be very much copied from the Beatle films. Also, I find it very difficult to believe that their group has tripled the Beatles' earnings, although I'm not saying Nesmith is a liar. The Monkees will have to be more selective of their material and take more time to record if they want to be taken seriously as recording artists.

Next, I looked at your "few words on Sgt. Pepper." On the whole I thought you didn't rate it highly enough. Although the songs with electronic gimmicks haven't been developed much and aren't very polished, most of the album is excellent. The title song has a fantastic beat; "Lucy in the Sky..." conveys the idea of a drug trip very well; "She's Leaving Home" is very skillfully done; and "Lovely Rita," "Fixing A Hole," and "When I'm Sixty-Four" are all very catchy and well-written. The rest of the album is, if nothing else, interesting (and doesn't become boring after a few plays, as you said), but really deserves a better adjective than that.

It's about time you published something on the Supremes, after all they've done. The article was informative and I like it.

Zal Yanovsky sounded totally disinterested in the pop scene. Maybe he should take a holiday and come back refreshed, and once again he could convince me he's the best guitarist there is today. Before he seemed like he was bubbling over with fun, but now he's not doing anything.

I was interested in the Young Rascals' articles as they seemed to have changed so much for the better. Since "Groovin'," their records are much more sophisticated and generally a vast improvement. Three cheers for progress.

Your magazine is the best I have been able to find on the market, so give yourself a pat on the back for that. I think (as many readers have suggested) that you should include a list of the best-selling singles and albums. I would also like to see some articles on the first-rate groups coming out of Toronto's Yorkville area. I'm sure they are every bit as good as the best of any American city—well, maybe Detroit...anyway, there are really some good groups there.

John Gibson  
3211 Cambridge St.  
Niagara Falls, Ontario, Can.

Dear Editor:

I enjoy your magazine very much. First I would like some advice. I purchased an album; it was electronically rechanneled for stereo. It was Dave Clark Five on Epic Records. The (try too hard) record echoes continuously and the volume is uneven. I wrote to Epic but I received no reply. What shall I do as I lost the purchase slip?

I would like to see something on the Ventures as they never, to my knowledge, get proper notice. Also stories on the DC5, Sam and Dave, James Brown.

I notice how everything is Monkees, Stones and Beatles, so you might as well get my opinion. I think the Monkees deserve the attention they get, the Stones produce noisy garbage, the Beatles are great.

Last, I would like to say that your magazine is the third best I read; "Road And Track," "Playboy," are better, I think. Thank you for taking the time to read my letter.

Mike Bishop  
355 N. Parkman Ave.  
Los Angeles, Calif.

Dear Editor:

I have just finished reading your December issue of Hit Parader and found it sensational (as always). I just had to write you and let you know that I think this book is fab.

In Granny's Gossip, I read

the article about the Supremes losing Florence Ballard. Since the Supremes are my favorite female vocal group, I could hardly believe my eyes when I read this. I am also happy that they could get Cindy Birdsong as a replacement. But what is Florence planning to do now that she is out of show business? I'm sure she'll be happy whatever she does.

Thank you for all the great issues you have made possible for us to enjoy.

Edward Bunten  
1104 Waldie Rd. SW.  
Albuquerque, N.M.

Dear Editor:

I don't see why you have recently taken to applauding the Monkees. Many of their songs are quite good, but I'm sure Dolenz and Co. aren't responsible for them. It is the work of the songwriters and producers, and whoever these men are, you should give them more credit.

The Monkees' TV show is great, but, again, if you look closely, you will see that this is due to the film editor and the director, rather than the prancings and muggings of those four plastic robots.

In short, since yours is a music magazine and not a show biz mag, you should drop these four guys. They may be nice personally, but sincerity has never been a substitute for art.

Other than that, your magazine is beautiful.

Roy Troxel  
2626 Tunlaw Rd.  
Washington, D.C.

Dear Editor:

I have listened to the Blues Project for a long time. It seems that now they are splitting up. Al Kooper has left the group and I've heard that Steve Katz also intends to leave. The group sound has fallen off a little since Kooper left. I don't know why he left, although I've heard rumors that he and Danny Kalb were having disagreements. Maybe the reason for the group losing members is that they sensed that their group was not getting the credit it deserved.

How could a no-talent group like the Monkees make it in little over a year, when the Blues Project had to strain and sweat to even get where they are today? It cannot be the fault of your

magazine. Hit Parader gave as much space to the group as it was able to give.

The true fault lies with the mass media. Television and radio have almost completely neglected giving exposure to many of the new or old good popular musicians. The groups that do get the attention are the ones like the Monkees and Herman's Hermits. These groups are cute and adorable but they are not half the musicians that the Blues Project, Doors, Airplane or Butterfield are.

In order that other groups do not die of lack of radio and television exposure, a new format has to be decided on by the major television and local radio stations around the country. The only radio station that is fulfilling its obligation to its listeners is WOR FM in New York City. As far as television is concerned there is no television station that uses the vast range of new talent in the pop scene in any reasonable context at all. The pop talent that TV uses is always shown in some ridiculous manner. The sound systems are always poor on these shows. If the pop scene is to survive in this country, radio stations will have to start playing more album cuts and stop censorship of good songs. Television will have to realize that rock music is not a freak show, and start treating it as music.

Presenting rock as music and giving it the proper atmosphere with the right sound equipment, would be the best thing to happen in rock since the Beatles. If this could happen good groups would have a chance. The groups that could not put on a successful live show would be seen for what they are. I hope that those who could make this happen will read this.

Valerie Matthews  
517 Crown St.  
Brooklyn, New York

Dear Editor:

All the way from Hawaii I have a few things to say. Some will disagree, but I know there are some who agree with me.

What is so good about the "Ballad Of You & Me & Poonell," or, for that matter, the Jefferson Airplane? I can hear no beautiful sounds whatsoever. It sounds messy, confusing, weird, and eerie, etc. Music is an organized bunch of



sounds, and that has no trace of organization, and neither does the title of the song.

I will admit they had something in "White Rabbit," but that is nothing compared to the sounds of the Young Rascals and the Beatles. With these top groups you know it is rock and roll music at its best. You also have some real good organized sounds to hang on to.

As for the Monkees I think they're neat but do they have to take up so much room? I'd like to hear 'bout the Buckinghams, and Cowbills.

Charlene

Kaneohe, Oahu, Hawaii

Dear Editor:

First, the usual praise and thanks for an intelligent, intellectual music magazine. It's refreshing to read articles about music, not teeny-bopper trash.

Since everybody that writes to you plugs his favorite group, I'll plug mine, too. However, as great as they are, they have broken up. I am talking about the Blues Project. I believe that anyone who has heard "Projections" or "Live At Town Hall" would agree that they are (were) the most original blues-rock-jazz group around. I rank their lead guitarist, the greatly under-appreciated Danny Kalb, second to no other guitarist today, bar none, and bassist Andy Kulberg second only to McCartney. Blood, Sweat and Tears, the new Kooper-Katz group, received great notices at the Cafe Au Go Go; the revised Blues Project, with John Gregory (rhythm) and (?) on organ, will soon be back in action, so beware.

Another field of music very few people have paid any attention to is modern jazz. This is a fairly new field of music, but men such as John Coltrane, Charles Lloyd and John Handy create truly relaxing, yet mind-blowing music. Handy's "Live At Monterey" album and Lloyd's "Live-In" demonstrate how the teenagers are readily accepting this music. Listen to it.

Do some more write-ups on the above people, as well as the new Byrds and the Electric Flag, and then everybody will be happy.

If any readers out there (yoo-hoo!) know how to get into technical music, recordings, taping, distribution, studio work, etc. please write.

Larry Buxton

1000 Sterling Point Dr.  
Portsmouth, Va.

Dear Editors:

One of the best albums to come along in a good while is "Strange Days" by the Doors. It has some very original things in it, both instrumentally and vocally. The title song, "Strange Days," features Jim Morrison singing through an echo cham-

ber. "You're Lost, Little Girl" begins with a walking bass line and has a folk-rock flavor. "Love Me Two Times," which is now their fourth single, is funky rock with some very original guitar stylings. "Unhappy Girl" starts out with a great organ part and has a bunch of psychedelic sounds that last throughout the song in the background. "Horse Latitudes" is very unusual. It's a poem with a lot of sound effects that drown out the voice at the end.

I hear that the last song on side one, "Moonlight Drive," was the first song that Jim Morrison ever wrote. Pretty good for first crack at it. It's sort of funky but it's nice to listen to.

The first cut on side one is their recent single, "People Are Strange." "My Eyes Have Seen You," has truly beautiful instrumentation on it. "I Can't See Your Face In My Mind" features a marimba and something that sounds like an electric sitar. "When The Music's Over" is eleven minutes long. I suppose it's a follow-up to "The End." It's a very complex arrangement, where the mood can change from quiet and subdued to violent at any time with no warning.

But all in all this album is only a small example of the versatility, abilities and extraordinary talents of the Doors.

Now that that's off my chest, I would like to compliment you on your excellent magazine. I get so frustrated reading derogatory letters written in about your magazine. It's not just a lot of gossip. My advice to the few people who don't like HP is: don't read it.

Edward Gately

393 Congressional Lane  
Rockville, Maryland

Dear Editor:

If Jimi Hendrix is listening, I must explain to him why the Beatles' newer songs don't have enough guts in them. Creativity consists of three elements: 1) a special individuality of one's own, 2) an unusually pervasive taproot to the collective mind flowing through everyone's subconscious, 3) an original approach to forming relationships to material objects in the outer environment.

Some art is merely the only available way a person can express his particularly grinding hang-up: not the sweetest, but a typical example of element 1. Other art expresses "primitive" urges basic to the human species - drums for instance; this is 2. 3) reaches its ultimate in Dadaism, the fur-lined teacup, and all that. This is the element most concerned with forms because that is what the outer environment is made of, the energy of human existence crystallized in an infinite number of things. There are many levels you can work with here.

Now, your real self is not as simple as the word 1. You are made of a whole set of vibra-

tions reaching you from all directions. Besides everything else, you are constantly working to keep them all in harmony with each other. Of course, you can never reach total harmony because things change too fast. But you can dig in enough to give yourself an internal integration that will make all discords pale before your basic oneness.

Ultimately, all creativity answers to your own individual self, so this is what colors your art, how you are with yourself. The Beatles are into this sort of thing, and they've got to the point where they do have this oneness within themselves. Even though they haven't changed for all practical purposes their relationship to those three elements of creativity, all they do now has that great feeling of oneness, of a very relaxed and complex integration.

Someone pointed this out in a letter, noting the "chaotic simplicity" of "Getting Better" - the fact sticks out like a sore thumb that this is the work of an extremely intelligent person, able to put in everything and come out with a complex whole. They can pay much more attention to, and do much more with, outer forms, because the inner forms are taking care of themselves with very little help now. This is the last level an artist can get to, before he turns his mind into a computer.

Jean

Chicago, Ill.

Dear Editor:

For the past three years I have been reading your magazine and have never bothered to write a letter. I decided then and there that I would write one. You publish a fantastic magazine.

By reading your magazine, I found out about guitarists like Jimi Hendrix, Eric Clapton, and Buddy Guy. I liked your articles on Junior Wells, the Who, Cream, and the Jimi Hendrix Experience. Your "Sound Official" reports are excellent. I have also read your stories about Stax records, and have found them very interesting and enlightening.

Let's see some more articles about the Cream, Junior Wells, and separate articles on Ginger Baker, Eric Clapton, and the electric bassists who play on Motown Records. I would also like to correspond with anyone who is wild about blues, or groups like the Jimi Hendrix Experience, the Cream, the Who or Motown Records.

Your magazine is excellent. Keep up the good work and articles.

Herb Graves

Middlesex, School  
Concord, Mass.

Dear Editor:

In the January edition of HP (page 35), in Music Spotlight, you downgraded the Stones immensely. I disagree with you. The Stones are certainly one of

the most refreshing groups to come along in many years. Their album shows good and real composing and deserves recognition. I feel you base your opinion on your own feelings, rather than on others'. I say this because Playboy, December issue, gave the Stones credit for their album as well as recognition, and I quote "'Flowers' (London) is the best-balanced release so far by the Rolling Stones, though it doesn't contain several numbers available on previous LPs. Standouts are 'Back Street Girl,' 'Mother's Little Helper,' and 'Ride On Baby.'"

They do not pretend to be something they're not, which makes them so great. Take a good look around, look at the groups that are trying to copy the Stones...for example, the Animals on their new album, using the Stones' "Paint It Black."

I think you should give credit where credit is due: the Stones are original and work hard to please us and fill our souls. Let's hear it for the Stones. Anyone who wishes to comment I welcome all.

Ernest Rolls

206 East Stanfill St.  
Hahira, Ga.

Dear Editor:

I must let others know how much I like the Beatles' newest album, "Sgt. Pepper's Lonely Hearts Club Band." It is their best to date and no one will be able to top it in performance. I agree with some of your readers who write letters to this column: The Beatles are, and always will be, great, and no one will take their place - not even the Monkees. I like the Monkees, too, but I do not think that they will ever take the Beatles' place in the musical world. No one should do that, no matter how great.

I would like to take this opportunity to express my thanks for a great magazine. I do not think, however, that you should print letters from those teens who express dislike for a particular singer or group. And especially when they request that you print no more articles on them. They are being inconsiderate to others, unfair, and downright nervy. Sure, they are entitled to their own opinion, but opinions should not be expressed when they are in direct conflict with someone else's. Anyway, they must take their dislikes in the magazine with their likes. Besides, they don't have to read articles on said singers or groups.

One request: try to have more material on the Beatles. Thank you.

Lonnie F. Smathers

P.O. Box 2675, Harris  
Greenwood, South Carolina

We invite all readers to send comments, criticism, questions and requests to: **WE READ YOUR MAIL, HIT PARADER, CHARLTON BUILDING, DERBY, CONN.**



# THE BEATLES

## *New Movie Kick*



**C**rudely written sign on the door read "Magical Mystery Tour" and from within came the strains of "She Loves You" being played on a barrel-organ. A handful of young girls waiting patiently outside eyed me up and down as I pushed open the door and entered.

The small room was hot and smoky. Long strips of film hung from steel coat-racks and dozens of LP's lay scattered around the floor. Empty coffee cups were dotted everywhere and ashtrays spilled over with cigarette butts.

That was the scene recently in a small studio in the heart of Soho where the Beatles are at work editing their TV film.

John and Ringo were sitting on a table watching the film through a viewfinder, while Paul was synchronizing the sound of the barrel-organ. George was having a day off work.

"Ah, Drummond's here. Must be time for lunch," said Paul, switching off the music.

The three Beatles pulled on their jackets and with road manager-bodyguard-friend Mal Evans and Peter Brown, the late Brian Epstein's personal assistant, we left for a small Italian restaurant about two blocks away.

Anyone walking through Soho following us with a film camera could have made a wonderful short just by filming the expressions of passers-by. Some looked and recognized. Others looked and puzzled. But most just stared. And as we entered the restaurant one middle-aged lady almost choked over her spa-

ghetti.

"You know, it's just great to be back at work again," declared Paul, as we settled down at our table. "For the past eight weeks we've been working regularly - just like people."

"We start at about eleven every morning. Have an hour for lunch and finish about seven in the evening. What's more we work seven days a week."

Just recently Peter Brown called George at home, and his wife Patti declared quite proudly: "Oh no, George isn't here. He's out at work."

"Magical Mystery Tour" was the Beatles' first attempt at editing and directing their own film. Had it been as successful as they hoped?

"Well, we probably won't be finished for another couple of weeks," replied John, "but we're happy with what we've done so far."

"Film-making isn't as difficult as many people imagine," added Paul. "It's a matter of common sense more than anything. We'd never directed anything before and we didn't know about editing but we're learning. "Magical Mystery Tour" was an experiment and so far it's been successful."

Did this mean that in the future the Beatles would write, produce and direct their own full-length films?

" 'Mystery Tour' is almost a full-length movie," said Ringo, looking up from his plate. "I imagine that we could make a film for cinema-showings sometime. We'd like to make our next film that way."

"We learned so much from working on our own," continued Paul. "When we were making 'Help' with



director Dick Lester, he used to ask us to do the same scene over and over again, and at that time we thought it was just because our acting wasn't up to much, but now we realize that it wasn't necessarily so.

"When a film is being made you generally shoot about ten times as much film as is used in the finished product. Then, of course, it has to be edited down."

As the main course arrived, conversation changed to Ringo's forthcoming film role in "Candy" in which he plays the part of a Mexican gardener.

"Yes, that's me all right," he declared in a mock American accent. "I'll be starring with Burton and Brando. Ringo Starr they call me, with the emphasis on Starr."

And then more seriously:

"Candy is a young girl who goes around making love to lots of men and I'm the first. We'll be filming in Italy for about two weeks from the beginning of next month. Yes, I'm looking forward to it. Although it's only a small part I'm pleased.

"You see it's what they call a cameo role and, of course, the other names in the film should help it a lot."

Naturally this led to the subject of John's appearance in "How I Won The War." Was he happy with the rather mixed reception the film had received?

"I think the reviews were fair. I was happy with my part. It was an experience."

The conversation moved to more general topics. All three of them were completely knocked out by "Bonnie And Clyde" when they went to see it. "One of the best films I've ever seen," declared John.

They also went to see "The Oldest Profession" recently. That's the film which is billed as a "Lusty, Lustful, Luscious Eyeful," the star of which is Racquel Welch.

"We sneaked in there the other week," said Ringo, "thinking that no one would see us. But when the lights went up we found we were sitting next to a bloke who used to work on Radio Caroline."

What about the criticism the group had received regarding the lyrics of "I Am A Walrus," the "B" side of their new single? "It always seems to happen now that people misinterpret what we write or say. We're happy with the words and I don't see how they can offend anyone. Do you think they're obscene?"

Also to be released shortly is a special presentation pack containing the six records from "Magical Mystery Tour," along with a 32-page color booklet.

"We wanted to do this because when we were young we couldn't think of anything to buy people for presents at that price," said Paul. "The only things you could get were either ties or soap and talcum powder. But we think that the pack is a good present."

"Yes, it's a lovely gift for someone," added Ringo.

"And that's what you're getting," replied John.

"Well, it's about time we got back to work, men," declared Paul, draining his coffee cup. "Lunch break's over."

As we walked back through Soho, Paul suddenly spotted Billy, an old friend of the boys. Billy is about sixty and wanders around Soho with a bottle on his head and a carnation behind each ear.

"We'd have loved him for the film," whispered Paul, as he, John, Ringo and Billy broke into a chorus of "Singing The Blues." "Long Live The Beatles," shouted Billy, as they continued down the street, "and — the Stones." □ norrie drummond





# The Songs Of THE CANDYMEN



"'Stone Blues Man,' which I wrote with our manager, is basically about B.B. King," said John Rainey Adkins. "This colored fellow who sold me my guitar years ago said, 'I don't play nothin' but stone blues like B.B. King. I don't fram.'" "

"'Frammin'," explained Bob Nix, "is like strumming."

"'Georgia Pines' is another one I wrote with our manager," said John Rainey. "It's just about us, kind of. Our home base is Atlanta, Georgia."

"'Georgia Pines' is the first single from the Candymen, and their new ABC album contains ten more excellent songs. One afternoon recently, the group told us the stories behind several of their compositions.

Candymen manager Buddy Buie, John Rainey and Robert Nix collaborated on "Deep In The Night" in a roundabout way.

"We wrote another song called 'Up From The Waist' which had the same melody and chords as 'Deep In The Night,' but the words were a little.....uh.....risque. It was about a priest. We were afraid that 'Up From The Waist' didn't sound like what we wanted it to mean," said John Rainey.

"Actually, Buddy Buie thought of the story line of 'Deep In The Night' while we were thousands of miles apart," Rodney said.

"We were on tour in England with the Small Faces, who are very big over there. We were with them when they wrote 'Here Comes The Nice.' The Nice was Jesus. There was one part of the melody that went 'Here comes the nice,'" sang Rodney. "That kind of stuck with us. When John Rainey and Robert wrote 'Up From The Waist,' the melody was very similar.

"The funny thing is, while we were in England," he continued, "our manager had an idea for a song called 'Deep In The Night' about the second coming of Christ. After we'd recorded it we listened to it and we realized the similarity of the melody in 'Deep In The Night' and 'Here Comes The Nice.' And they're practically about the same thing."

"'Hope' was written two years ago. "Even before our manager had an office we used to go to a motel room in Dothan, Alabama and just sit there all night with a guitar and try to write songs," John Rainey recalled. "We wrote 'Hope' one night, 'Georgia Pines' the next night and a couple of others that Tommy Roe and some other people recorded. We had a little spree. We wrote 'em all just about four nights in a row. We just got inspired. We wrote 'You Pretty Fool', 'I Keep Remembering Things' and one that was recorded by Jay & The Americans."

"'Nobody liked 'Hope' at the time," said John Rainey. "It sounded like three different songs. Lately, the Beach Boys have been coming out with things that sound like three different songs."

"We were ahead of our time, but we were in the wrong place," commented Bill.

Two years ago, the Candymen were one of the top groups in the South, but they hadn't yet begun to gain a broader reputation for themselves.

It all began in sleepy Dothan, Alabama. When he was in high school, guitarist John Rainey Adkins put together his first rock group. Bobby Goldsboro was rhythm guitarist for the group called the Webs. After one of his solo efforts turned out to be

a smash hit, Bobby left the group, then called The Candymen.

John and bassist Bill Gilmore remembered the impressive style and range of the lead voice in a group they'd seen in Tampa, Florida and traced the singer down. The voice belonged to Rodney Justo, who agreed to become the group's lead vocalist.

Months later, when the Candymen needed a new drummer, John and Bill searched out Robert Nix whom they had seen playing in a Jacksonville, Florida club. They called Robert and he, too, joined the Candymen.

Dean Daughtry is the youngest and newest Candyman. Dean, like John Rainey, was born and raised in Dothan. He had played with groups in his home town and was part of a country band that appeared regularly on WTVY's "Used Car Supermarket Country Music Show." When the Candymen's original organist left, Dean was the natural replacement. He also had a voice that added to the variety of sounds the Candymen could produce.

This evolution of the Candymen took place over a period of years while the group was backing singing star Roy Orbison on records and live appearances. The Candymen always worked, made nice money, but more important, gained style, skill and professionalism.

When they returned from a tour of England last March, they were no longer Roy Orbison's back-up band. Roy wanted to take it easy, so the boys continued on their own as the Candymen.

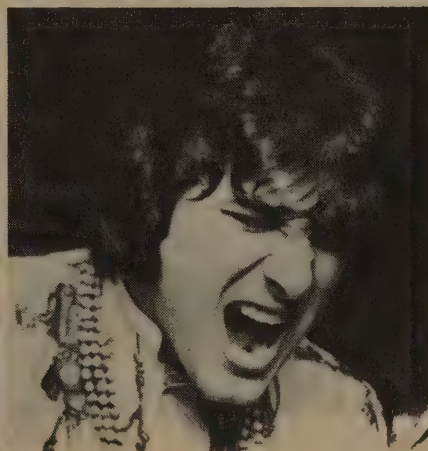
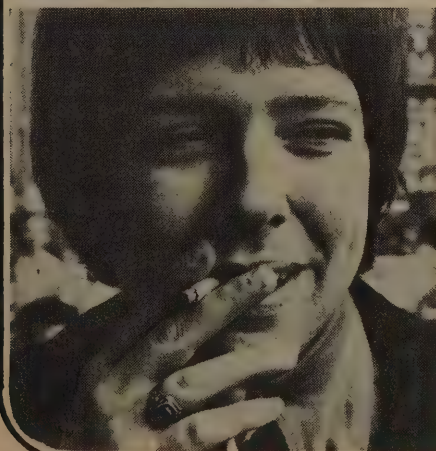
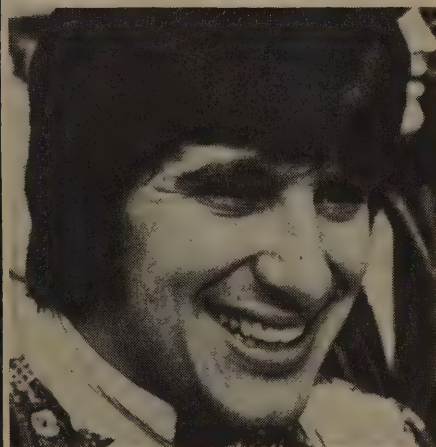
In this age of man conquering the electronics of the recording studio, it is no wonder that the Candymen can astound an audience by reproducing on stage such technical masterpieces as "Sgt. Pepper's Lonely Hearts Club Band" and "A Day In The Life" by the Beatles. It is rumored that it took the Beach Boys sixty studio hours to produce "Good Vibrations." The Candymen do it in five minutes, and some say it's better than the record.

But their repertoire is by no means limited to other artists' material. John Rainey Adkins, Bill Gilmore, and Robert Nix have all written many songs, including a number of hits. Their tunes have been recorded by such leading artists as Roy Orbison, Tommy Roe, Jay & The Americans, Billy Joe Royal, Steve Alaimo and Sandy Posey. Tommy Roe's hit, "Party Girl," was written by Bill. On the Candymen's first album, four of the eleven songs were written by John in collaboration with either Robert Nix or the Candymen's manager, Buddy Buie.

Each member of the group is a master of his instrument, and all five sing. They have been termed a group's group..... the highest accolade in the music business....and wherever they play, musicians gather to marvel at their individual ability, and their power and "tightness" as a whole. The vocal harmonies which they produce are, at the very least, electrifying. But their reputation does not rest within the coterie of pop stars. Their appeal is universal, not only in the music which they play but in their attitude and appearance on stage.

Their good humor and skill combine for lively, live entertainment. They are strongly individual, yet individual expression never detracts from the group. Each member contributes to the fullness of the sight, the sound and the feeling of the Candymen. □ Eleanor, Val & Don





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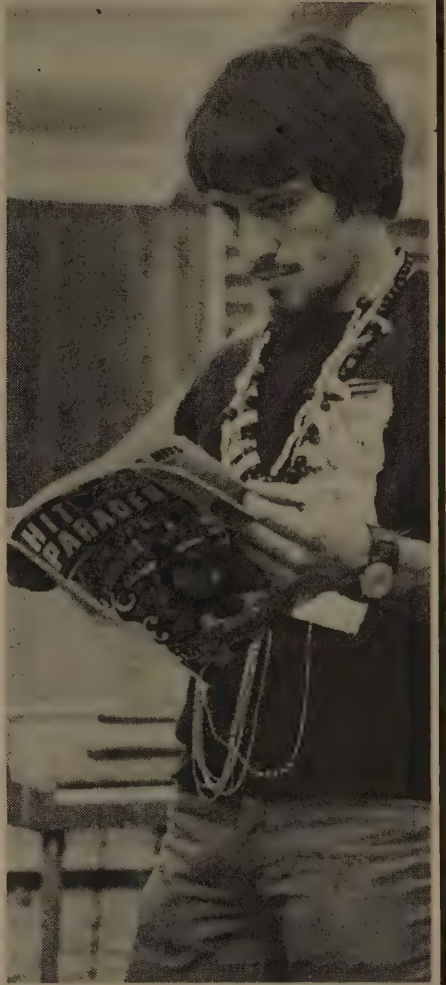
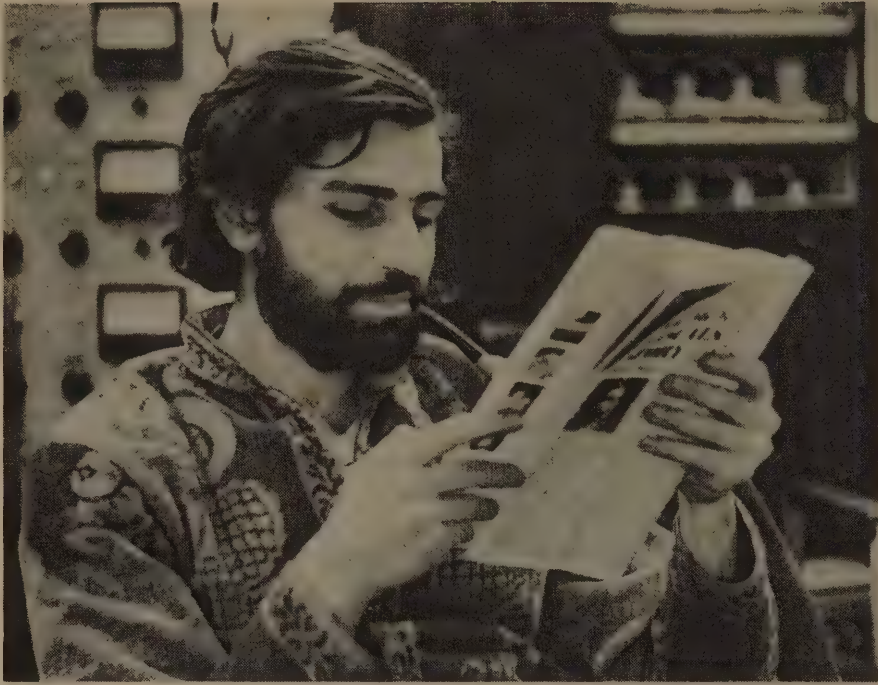
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# ***THE RASCALES***

***Search For A Last Line***





Everyone is waiting for Felix. Eddie is sitting in the control room of the Atlantic Records recording studio writing song lyrics. Engineer Adrian Barber is sorting through reels of tape from the new Rascals album. A reporter waits and realizes that the album he's expecting a preview of hasn't been completed yet.

Downstairs, a half dozen girls, carrying cameras and notebooks, stand in the narrow lobby hoping to get a Young Rascal within photographing or auto-graphing range before he goes up in the elevator.

Eddie is explaining how he writes songs: "There's certain things in writing. There's form, there's a period of time to work within. Then you have to tell a story that makes sense. Sometimes words don't fit. You have to jam them in and you turn them around.

"I can't just write about nothing. I have to have something to write about - a beginning, a middle and an end."

"What was the idea for 'It's Wonderful?'" asks the reporter.

"The song was originally supposed to be written for the Vagrants. Fe said, 'Just write about what we're doing,'" Eddie replies.

He also mentions that "Once Upon A Dream," the title tune of the new Rascals album, tells the story of where they were, where they are and where they'd like to go. A lot of their recent material is very autobiographical.

The Young Rascals have an unusual way of writing songs. Generally, Felix gets an idea, composes a melody, has it orchestrated and recorded and then he gives the complete backing track to Eddie, who writes lyrics to fit the music. Finally, the vocals are put over the track.

"I could write a billion things that you could put music to," says Eddie "and they'd make sense.

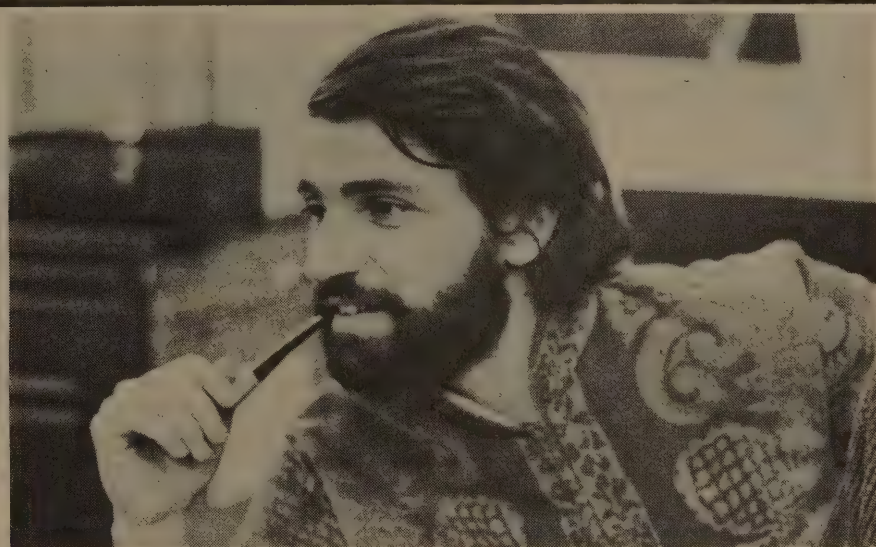
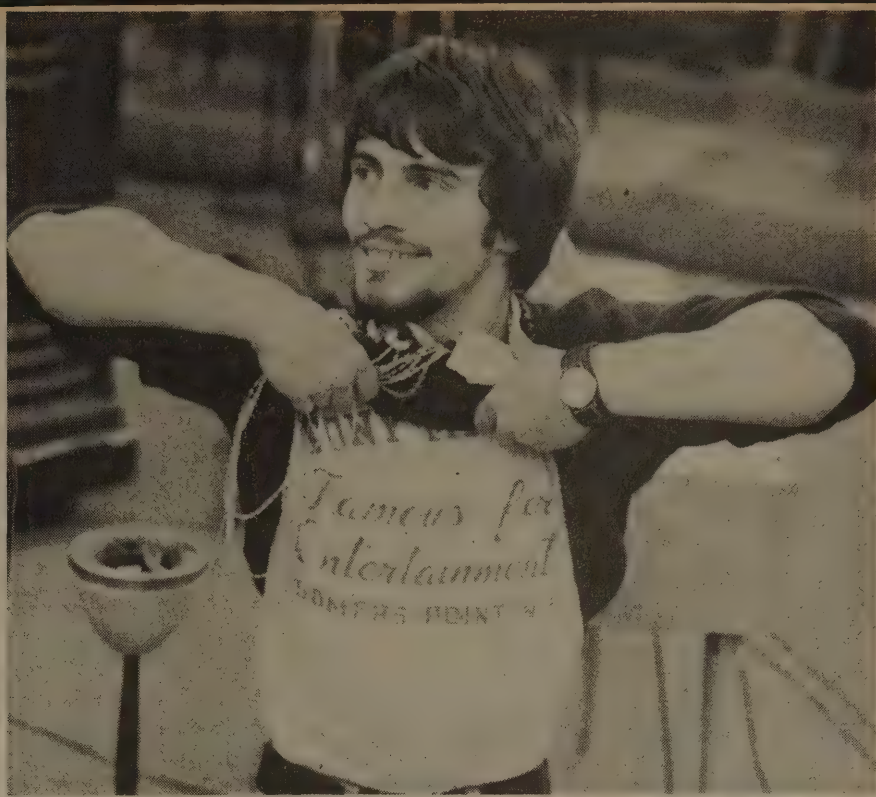
"I'm gonna write music for my lyrics too. I'd like to go into a Richie Havens-type bag with very light, simple instrumentation but a heavy message. I love guitar."

Eddie begins a list of the songs he's written for the new album. He has trouble remembering some of the titles.

Felix finally arrives, very serene, unruffled and two hours late. He carries a large book of foreign costumes and he says he's having a girl from the West Coast make him some new clothes.

Adrian plays the instrumental track of the number Felix has to sing this afternoon.

Felix tells the reporter, "We're on the blues again. Now this song here is going to have a message in it that Eddie is writing. Basically what it's going to say is that the Negro audience has accepted us but there's still a lot of changes going around. Like, when we have a concert maybe they won't want to come out for some reason. This song is saying, 'We



want you to come because we dig you, too.' It's called, 'You Been Singing The Blues Too Long, It's Time To Learn A New Song.' We want it to hit home in a tasteful way."

Felix gives a brief rundown of the other songs in the new album. "We've tried to make our Indian song a marriage of East and West. The beginning and the middle change from the Eastern, on which we play tabla and sitar, to the middle, which has piano and drums. It's called 'Satvah,' which means 'light.' I played sitar, Dino played tabla and Eddie played a tamboura.

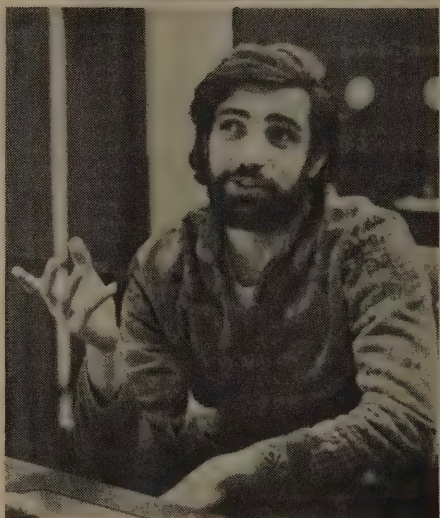
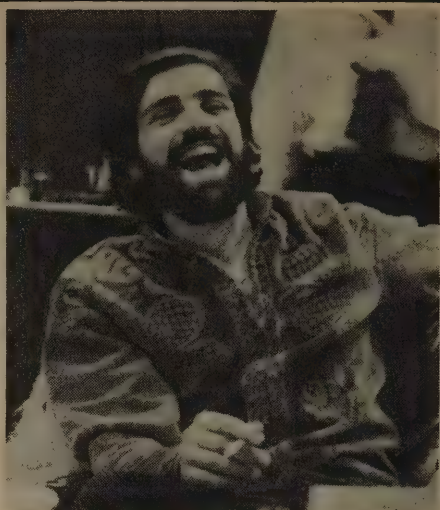
"I've been putting in a lot of the rain and waves and things. I feel that sounds are one direction the music is going in right now. It's like the 'Feelies,' the movies of the future in that book '1984.'

I feel that there's going to be another dimension added to music. We tried to do it a little bit with 'Groovin'.' We tried to create the atmosphere that you're singing about in the song through sound effects. A lot of people have done it. There's a lot of records out now that have it. I think it's a thing that's going to be here for a while.

"We have some other new ideas that we're doing with film in conjunction with our records. We're still in the research stage. Someday a record may be a cartridge the size of a book that you put in your television set so you can see it as well as hear it.

"There's a basic cross-section of music on our new album. We've done classical, country and blues in it. The classical influences are heard in 'Rainy Day' and





David

'Silly Girl.' We've done psychedelic effects in a lot of them. We've tried to do just about everything.

"We've written a song called 'My Hawaii' which is dedicated to a great bunch of people who follow us in Hawaii. We really love the island. It's a Hawaiian song with a steel guitar.

"We've been involved with recording the album since September. I've had it in my mind since July, so we're looking forward to finishing it," says Felix.

But the end remains a distant uncertainty. There are still three songs that need vocals and the Rascals have to fly to the West Coast the next day for two weeks of concerts.

"Do you have any free days?" asks Arif Mardin, arranger, producer and studio manager at Atlantic.

"I think we have the 14th," replies Felix.

"Perhaps I can fly to California with the backing tracks," suggest Arif, "and have you finish the vocals out there."

"Okay."

A phone call to manager Sid Bernstein confirms the date, so Arif books a recording studio.

Felix turns back to the reporter and discusses the album again. "We use tym-

pani and strings and woodwinds in a classical mode. In 'Rainy Day' there's a section that takes off from the rest of the song. It sounds like a Russian dance. The only thing that keeps it in tempo is a little bass figure that's played by Ron Carter, who's a fantastic jazz musician.

"We've had some really good musicians help us out. A lot of the Tonight Show band members came over. King Curtis played on the blues song. The thing that's really great is that on every session we've had with them, they've really enjoyed the music they were playing. It really made an impression on me, because to have other musicians enjoy your work is quite a compliment. They ask me for autographs for their kids. It's really groovy.

"We're going to have this orchestra with us at our concert in Madison Square Garden."

The engineer tells Felix the tapes are ready for him to add the vocal to the blues. He skims over the lyrics Eddie has just written and goes into the studio. The lights are turned off, the tapes roll, Felix sings.

It doesn't take him long to warm up. He's wailing. He comes to a line, "the blues can make it so lonely." He says,

(continued on page 55)



# INSIDE THE BEE GEES

Barry Gibb



Little Barry Gibb had butterflies dancing about in his stomach the day he stepped out on to the stage of Manchester Gaumont, pulling his six-year-old twin brothers behind him and clutching tight to the guitar his dad had bought him for Christmas.

The audience smiled and muttered appreciatively; the lights went down; the butterflies danced some more; and then Little B.G. and the twins plunged headlong into their interpretation of Paul Anka's "I Love You, Baby" and Tommy Steel's "Wedding Bells."

When they finished, the audience clapped and roared, and the manager told them they were great and gave them a prize of a shilling each.

"It wasn't the money that spurred us on, then," says Barry today, "and it isn't now. We just wanted to be a success."

Over the years, Little B.G. has become a big (6ft. tall) Bee Gee with a deep conscience, a sense of humor, and a look in his eyes that asks to be respected as a man of intelligence.

His conscience strikes him most when he appears with the group and sees bouncers pick up girl fans and fling them around without regard for their

feelings or femininity. He feels personally responsible. He says it makes him feel sick inside.

For this reason, Barry revels in the story of Australian singer Normie Rowe, who once stopped in the middle of his act in order to tell a bouncer he'd seen whirling a girl around like a top before flinging her into the stalls.

Barry grinds his teeth and sits on the edge of his seat as he recounts the tale. "He got what was coming to him," he smiles with satisfaction. "Some of those heavies are so sadistic they frighten me to death."

As an act, three-fifths of the Bee Gees were born the day Barry first strummed his Christmas-present guitar and found tiny Maurice and Robin joining in with him.

"It was amazing," he says, in the warm, rounded Northern accent that ten years in Australia couldn't take away. "I just started singing and trying to play, and suddenly I found the six-year-old twins with me doing three-part harmony."

"This, I thought, 'could be something.' So we kept at it, and I fiddled with the guitar till I found my own chords. I still play that way.

"After that we did the talent show at the Gaumont, then a few other things. About a year later, the fretboard warped."

Barry still suffers from butterflies in the stomach before a show, except that now the butterflies have to flutter around in a fog of cigarette smoke.

"I get the whole bit when I'm waiting to go on," he told me. "I smoke and I tremble and I walk around all over the place. Any artist who tells you he doesn't get nervous is either lying or completely uninterested in his performance."

Barry led a fairly normal life in Manchester around the age of ten or eleven. The family lived in a nice semi-detached in Keppel Road, Chorlton-cum-Hardy, and he went to Oswald Road School.

He later remembers his mother being a great friend of Herman's mother - "Pete's mum was married in my mum's wedding dress" - and of Herman being shy of girls and always telling them he had to go home to play his trumpet. That was in West Didsbury, where, maybe, dating girls and trumpet playing are as compatible as they could be.

When Barry's father and mother told him the family was emigrating to Australia, he remembers he didn't really





worry about leaving his friends and the neighborhood he knew.

"I just accepted it," says Barry. "It was like a big adventure, going half-way around the world.

"I was twelve when we got to Melbourne, I left school at thirteen, and after that I didn't have an education. I don't really know much at all. All I can do is write and read. Mathematics and history? Forget it.

"Show business has always been in my blood, but I did get an ordinary job once. It was in Brisbane, and I had to cart materials to a tailor's in a case. The tailor would give me the money and I would have to take it back to the office.

"I got sacked because I went home one day and forgot to hand the money in. I really did forget, but they thought I'd nicked it. So they sacked me."

Most Bee Gee fans know the big break for the group was a children's hour series on Brisbane's BTQ7 TV station, but then the kiddies' welfare department interfered in their activities and it eventually fizzled out.

Barry recalls how they afterwards did a year and a half at a place at Surfer's Paradise (he was about fourteen, the others ten or eleven) singing all kinds of

material from "My Old Man's A Dustman" to "What'd I Say."

"Big artists would come to top the bill there," he says, "but we were so young and sweet we were killing their acts and doing great. We thought: 'If we can do this well, why not have a crack at Sydney?'

"We then went to Sydney and got a recording contract and made the first of fifteen flop singles in a row.

Barry adds, bitterly: "People would tap us on the head and say: 'Go play with your toys.' They thought we were just kids who would never make it. There's no special love for the English, either. The Australians are very Americanized now.

"Eighteen months ago we got into the Australian Top 10 with 'Wine And Women'; then 'I Was A Lover, A Leader Of Men'; then 'Spicks And Specks.'

" 'Spicks And Specks' was No. 1 when we decided to leave Australia. But we went without one word of Press."

Father of Barry, Robin and Maurice is Mr. Hugh Gibb, who used to be a drummer with his own Hughie Gibb Orchestra on the Mecca circuit until he took his boys to Australia. He has managed them and (this they admit readily), pushed them along over the years.

Mr. Gibb was in the vast penthouse flat of Bee Gees' agent Robert Stigwood (where Barry and I sat talking); and he negotiated the animal skins over the floor to bring us the latest magazines from Australia.

Several minutes elapsed while Barry and his father muttered, understandably, at the way one particular magazine ignored the Bee Gees, or seemed to delight in playing them down. One Aussie columnist seemed to believe Normie Rowe and the Easybeats were the latest rave in Britain.

"See what I mean?" asked Barry. "We have hits in the States; we've been No. 1 here; and we get write-ups like that. What can you do?"

This natural exasperation hits him only once in a while. Usually, if he can, he likes to take life calmly.

He describes himself as very religious. "I don't like church," he told me, "but I am very religious. I just happen to think it's a very personal thing.

"To go to church, to learn - yes. But after that, I think too many people just go out of habit.

"It's the same," he volunteered, suddenly, "with sex in films. I hate to see it. I'm not saying I turn away, but I simply





don't believe a woman should show off her body as an excuse for having no talent."

Barry is genuine about his fiercely moral point of view, but don't think of him as a humorless fuddy-duddy. He loves comedy - especially the "Carry On" films - and he hates realism or death.

"I adore Biblical epics," he admitted, as he sat forward, drumming his fingers on his knee. "They're fantastic."

He believes in life after death; that throughout life we are auditioning for something higher; that death is something he should not be afraid of; and that people who think there is nothing to follow have got "heck of a cheek."

Barry is also convinced of the existence of unidentified flying objects; that in ten years the Negroes in this world will wage war on the whites; that war is futile, any way, but that people have always fought

and they always will; and that everyone needs some kind of purpose in life.

He told me: "I want to live, and I live to want."

He shows fear in his eyes when he talks about a seance he experienced in which the question was asked: "What is there after death?"

He says, chillingly: "The glass shot off the table."

Barry the Bee Gee is more than a pop star - he's a thinking person who knows his own inadequacies, wants to improve, but knows that some of his faults are with him forever.

He told me, with incredible honesty and candor, about a broken romance he has just experienced. And even though he would not name the girl, he told me of the emotions he was feeling and the way they worried him deeply.

"The reason we split up was, I suppose,

50-50 between us. It was a long and deep relationship, but I can't see it being patched up. The kind of person I am - obsessed with my career - it runs my whole life.

"I think I talk a bit too much, although I'm always careful what I say. I can't be nasty to anyone."

Barry is, finally, a man with an overwhelming dedication to making the Bee Gees a name to be reckoned with in the pop world. He believes that, to do this, one of the things they must always do is act their records.

"You have to believe in what you sing," says Barry. "This is why I believe Negroes to be the best singers in the world. They've been shunned for so long.

"Now, they sing out their heart-ache." □ Alan Smith  
(Next month we continue our new series on the Bee Gees one-by-one.)



# ROLLING STONES



Kindly raise your hands in the air. Empty your mind on to the desk and your brains into the ash-tray. Now let us see what we have here. Item: a small bag of fears. Item: two dozen assorted ethics. Item: a large jar of obsolete standards. Item: two packets of preconceived moral judgments. Item: one large or chunk of well-used conscience. Item: half a dozen black and white lies and one shiny white magic soul.

Now you will put all these in a sack and shake them around a bit. Now what have you got? Answer: roughly the equivalent of some close attention to the Rolling Stones' latest album, their "Satanic Majesties' Request" (Decca), released December 8.

This is what the Mothers Of Invention have attempted, with a certain amount of derision, and the Beach Boys have tried with "Smiley Smile." This is the trip to infinity — the journey to the dark spaces between the stars and beyond. The sounds are East and West and the lyrics both sane and insane. This is what the Beatles have been saying in part, and now the Stones have said it. The only outstanding question is how many know, and how many will want to know, about their brave album?

There are no compromises with this new LP from the Stones. It is a blatant expression of what is now important for them, and a million light years removed from their days as rhythm and blues enthusiasts when "I am black and that's why I'm blue" was the mode.

There is currently a very provocative advertisement for a new film concerning a chain gang where a prisoner is being clubbed over the head with a truncheon and the caption reads: "What we have here basically is a failure to communicate."

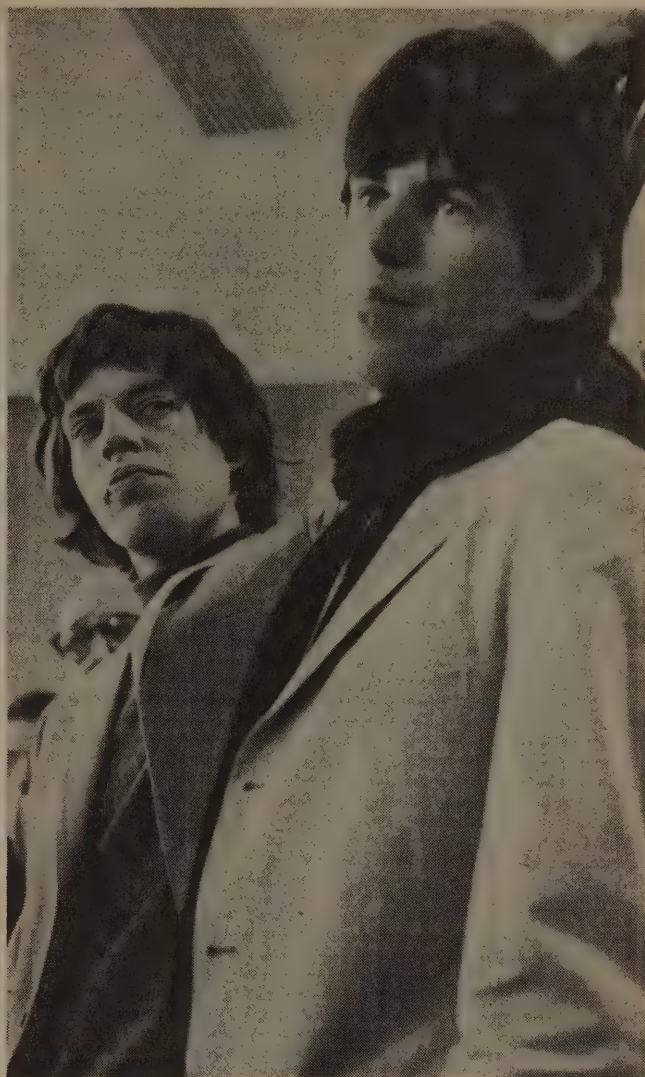
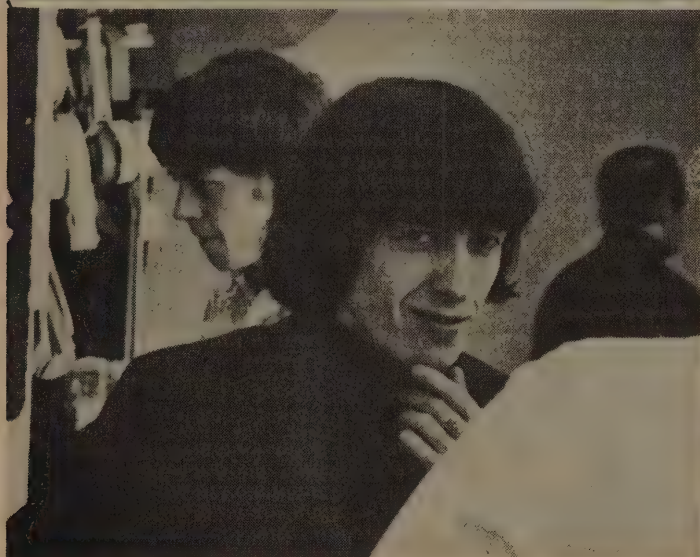
It should not be necessary to hit you over the head, but be prepared for those who walk quietly with a big stick.

Fantasy begins with the first part of a song in two parts, "Sing This Song Altogether," a musical whirlpool, in which guitars, bells and drums combine to produce a singalong for those who can singalong inside their heads. The request is "to open your mind and let the pictures come" and in there chanting the chorus with Mick are "just friends" who might be anyone, from Paul McCartney to Ho Chi Min.

Following this comes "Citadel," which is a slightly surrealistic review of New York City with all its cement innards and concrete heart on display. Guitars a-go-go and at one point I wrote down something about a "three point plug," which was attached to the stereogram



# ALBUM REVIEW



in Mick's room. On seeing my obvious difficulty trying to convey the bewildering musical effects into words, Mick, who was sitting screwed up in an armchair, grabbed his toes with his hands and cried: "Oh dear, if you can't get together, I don't think I'll bother to ask the other reviewers."

Bill Wyman breaks the Jagger-Richard monopoly on this album for the first time with his own composition, "In Another Land," which he sings himself. The Meletron is usefully employed in this song about a man who awakes from a dream where "the grass has grown high and the feathers floated by" to find himself in another dream. Number ends with an undivulged artist snoring.

"2000 Man," who does not understand, is you or me or us and our children in time to come. And if the song disturbs, then it has made its point. The first side finishes with a return to "Sing This Song Altogether" (Part the Second), which opens with that time-

honored salutation, "Where's the joint?", and socks it to us one more time. This gradually fades into something which is "Cosmic" (or is it "Cos Mick Christmas"? but is not called anything, if you see what I mean.

Side two begins with a fairground background, a barker shouting from his side-show "any prize you like;" which leads into my favorite track: "She's A Rainbow," which includes a string section and the kind of rodomontade vocal from Jagger, in which he excels. For some reason the whole number makes me think of the evil of innocence.

"The Lantern" is another excursion into "Electra" and provides illumination for those looking into the void - "the sea of night." And for another strange reason it reminds me of Paradise Lost, where the devil flies through Chaos, a short trip from hell. And for those of you who find this review unusual I can only say, "Wait till you hear the LP."

"Gomper" (subtitled "The Ladies, The

Lilies And The Lake") is full of organ sighs and guitar cries and the mystery of Tibet - a swamp of sound. Gomper is, in fact, the Tibetan term for the incredible journey some of the Tibetan monks make while under the influence of hypnosis.

"2000 Light Years From Home" almost explains itself in the title. A combination of the music of the spheres and sounds that might have been picked up by Jodrell Bank. "For now we see through a glass darkly..."

Bang back on Earth with the "On With The Show," featuring Mick Jagger as a metallic voice cajoling the public to see a Strip Show. There is a harp on this one. The last remark is a deliberate understatement for a track where words are inadequate to describe it. I expect to see the critics call this album everything from "brilliant" to "nonsense." You must make up your mind. I have.

A final word about the three-dimensional album sleeve - "EEK!" □ Keith Altham



# PROCOL HARUM

## *Opens Up*



## *Gary Brooker & Matthew Fisher*

MATTHEW CHARLES FISHER

**M**atthew Celestial Fisher doesn't look much like an angel. In fact, resplendent in new-grown beard, he looks a little like a probationary Mephistopheles, except that Matthew is so patently unevil that any similarity between him and the Prince of Darkness is purely skin deep.

Matthew, the organist-pianist, is a gentle, retiring person. Slender, frail in appearance, he sits hunched over himself in a corner, caressing his bewhiskered chin with his unbelievably long, sensitive fingers. He is a person who looks talented, with a face, as Hemingway put it, "marked for death" - pale, hesitant, mobile. A mouth slightly too wide for the face that rarely, but radiantly, breaks into a smile.

Matthew's manner betrays his lack of self-assurance. He'll never speak unless spoken to and then it takes a long time to draw him from his position of tortoise-like withdrawal. As he talks his eyes dart ceaselessly around the room, fearful, inquisitive.

He never speaks without thought and what he says is invariably delivered with utmost seriousness; he never jokes or gags, frequently counters question with question, and the only time humor shows is in a gentle self-mockery.

To say that Matthew is a dedicated musician is to understate the case. Music is his life, the only thing he seems fit for. He just is not temperamentally suited to the more humdrum aspects of life, like knowing today's date, how much he is earning, when he last ate. These things don't interest him. His mind seems continually on a higher plane.

Matthew had a musical education, but dropped out of college, typically, because he found it too restricting. He wanted to go his own way, to pursue his own musical ideas and this is the spirit that has marked the standard practices in order to carry out his own beliefs in what he's doing.

Together with the rest of the Procol he is totally uncompromising in his attitude to his music.

Matthew is in no way a bombastic or dominating character, rather inclined to say nothing than make a fuss, to do things he doesn't enjoy - like idiotic picture poses - with silent resignation. But one feels he has a steel-tough streak running through him that is unwavering when it comes to his career.

When it comes to talking he seems to lose the confidence and stature he shows at the keyboard. He is reticent, painfully shy and unsure and, one suspects, continually worried that you're laughing or sneering at him. As he talks he looks past you occasionally, looking up to gauge your reaction. He says he's been conscious of people trying to put him down for years. It's the hostility bred of others not understanding his motivations.

He is happy in Procol Harum, feels he has found a niche where he can settle comfortably doing what he likes, the way he likes it.

"I like almost all forms of music but I suppose I am influenced by Bach and some of the Baroque composers, but I don't think the influence is especially strong. I mean, look at the way Bach has influenced composers through the years." (Remember the Toys' "Lover's Concerto"?)

"I like pure Bach, also some jazz forms like Jacques Loussier, but I'm not all that keen."

It's impossible to list Matthew's likes and dislikes because his mind refuses to categorize things. He cannot think what he's afraid of but would hate to damage his hands. He is noticeably undemonstrative - you could never envisage him dancing or raving. His pleasures are much more contemplative, centering, as they inevitably must, around his work. That, after all, is his life.

Matthew is worth taking trouble to know. He has a quiet,



uncertain charm. He is gentle and introspective, thoughtful and a little lost with a studious untidiness that makes him look more like a stereotyped musician. Nobody in pop looks more like a musician than Matthew, and at times the similarity between himself and the young Beethoven are ridiculously evident.

Matthew Fisher is destined for greater things. He has a unique and refreshing talent that feeds off his imagination. A mental recluse, sensitive, musicianly, and highly creative, he is an integral, virtually essential, member of Procol Harum's music workshop. □ francis gaye

## GARY BROOKER

Gary Brooker used to be the one in Procol Harum with the droopy moustache and all the Chinese clobber. He'd sit looking lost and mournful, weaving a strange web of mystery and nostalgia as he told us of the sixteen vestal virgins who were leaving for the coast. Then one day recently Gary got out of bed and decided he'd feel better without the moustache drooping round his cheeks. He shaved the lot off.

The repercussions have been many: he isn't chased in the streets any more, fans and the press ask: "Which one are you?" and well-wishers no longer come up and buy him drinks.

"Maybe I'll grow another moustache," says Gary thoughtfully. "Maybe."

He smiles frequently, but his smiles consist usually of a mysterious twitch at the corners of the mouth. He gives a broad grin reluctantly. His face inclines to be round, and he has what he calls "patchwork" eyes under a neat thatch of black hair.

Gary was age five when his mother and musician father packed him off to piano lessons: "I had a woman teacher who used to rap me over the knuckles with her pen," he told me. "I just couldn't get interested. She had the wrong attitude."

"My father was keen for me to get on because he was a full-time musician himself. In fact, he recorded for the same label as I now do with Procol-Regal Zonophone. His name was Harry Brooker and he was a member of Felix Mendelssohn's Hawaiian Serenaders."

"Sometimes dad and I used to duet together - you know, informal things like parties. I must have been about seven or eight at the time, and I was on a big classical piano Rawicz and Landaeur kick."

"We moved house when I was about nine, so I gave the

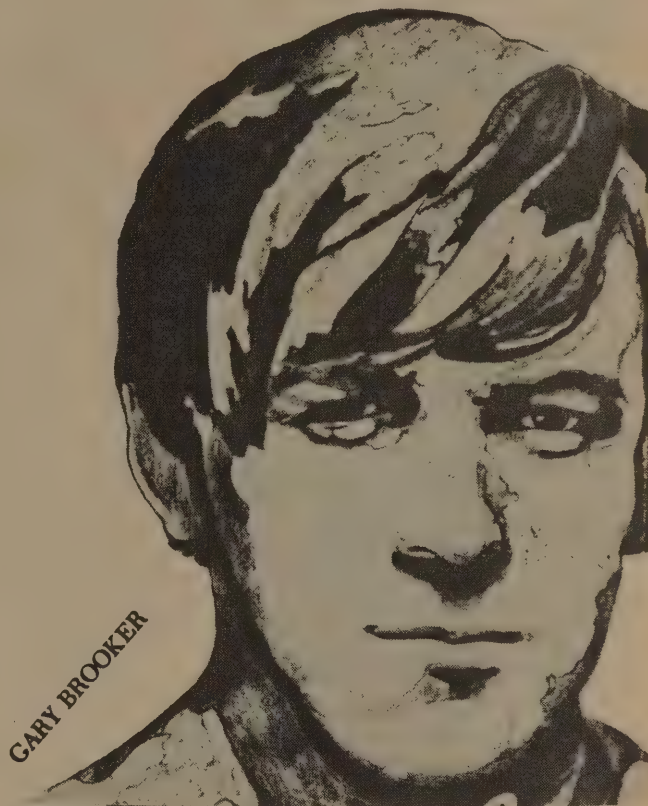
piano up. I started going for lessons again when I was about twelve—and I went to a teacher who was completely different from anyone I'd known before.

"He wasn't soft. He had discipline, but he didn't start me off on the Academy Beginner's Book like anyone else. His name is Ronald Meachem and he lives at Westcliff-on-Sea: I still go and visit him."

"Mr. Meachem taught me why music was music. But he told me about chord structures, how they were made up and why the scale is like it is."

"He would write the music out in front of me, and after a while we went through a boogie phase together. We even used to do some simple 12-bar composing together. Mr. Meachem gave me a different and interested outlook on music. I owe him a lot."

(continued on page 54)





# JOHN MAYALL



## & THE BLUES BREAKERS

A great deal of hot air is expounded these days on the subject of supposedly "true" blues groups "going commercial" must be said here and now that maybe one shouldn't be too hard on these "offenders," since it takes a strong will to resist the lure of big money.

One man, however, who has steadfastly refused to prostitute his art for the sake of commercialism is John Mayall - founder, leader and inspiration of John Mayall's Bluesbreakers.

John, together with Peter Green, John McVie and Aynsley Dunbar, has made

the Bluesbreakers a saleable commodity, holding its own against the many top pop outfits and, indeed, often winning the race when it comes to lasting success.

The John Mayall story begins in Manchester, where he was born on November 29, 1933. His jazz-guitarist father influenced John's early years and when twelve years old he began playing guitar and ukulele. Later, when at art school, aged fourteen, John turned to boogie woogie piano and he recalls having driven mad any relative or friend who owned such an instrument, since his family

didn't possess one!

At eighteen John was called into the army and promptly sent to Korea. In Tokyo he bought a guitar and spent every spare minute playing it. (He, in fact, still uses this same guitar, having adapted it for nine strings.) On leaving the army he returned to Art College and here formed his first blues band in 1956, the Powerhouse Four. This occurred at the beginning of the trad boom and few people knew anything about blues, so interest in the band was pretty negative. John eventually became disillusioned by the lack of reaction and he left the band to work in advertising.

In 1961, via Alexis Korner, blues finally began to make itself known and John teamed up with a Manchester trumpet player in a group called the Blues Syndicate. This outfit lasted for some three months, then John decided to make a pilgrimage to London where, he felt, his kind of music was really appreciated.

In March 1962, John formed his Bluesbreakers in London. For the first year of the group's life he carried on his work in advertising, but then the Bluesbreakers became such an established item that John was able to give up his job to turn pro.

Since that time the outfit has, to use a corny but apt expression, gone from strength to strength. After several personnel changes John feels that in Peter Green, John McVie and Aynsley Dunbar he now has three musicians who think along the same lines and perfectly complement each other's style.

Peter Green was born in Bethnal Green on October 29, 1946. At age eleven he got his first guitar and swiftly became, as he puts it, "an experienced three-chord merchant." He then became interested in bass guitar and before his fifteenth birthday was playing with a local group. He recalls that this outfit disbanded just as he'd made the final payment on his guitar, which was pretty fortunate since Peter was still at school and had no earnings other than those made with the group.

There followed a succession of stints with various groups, some strictly pop type and others more bluesy, during which time Peter swapped from bass guitar to lead and began to be influenced by people such as the Yardbirds and the John Mayall outfit. In a slack period between groups he saw an advertisement in one of the musical papers for a blues guitarist and decided to follow it up. The voice which answered his call asked him several questions, the last of which was as to whose work he most admired.

"John Mayall," said Peter.

"Oh," said the voice, "This is John Mayall!"

"Since Eric Clapton has temporarily left us, we shall be needing someone





new. Perhaps you'd like to audition for us at the Flamingo?"

Needless to say, Peter was beside himself with excitement, but his hopes were somewhat dashed when Eric Clapton reappeared on the scene earlier than expected, so Peter was with the Bluesbreakers for only a week before Eric rejoined them.

Peter then teamed up with the Peter B's and remained with them for eight or nine months. At the end of this time Eric Clapton made a final break with John Mayall and John immediately offered Peter a place in the group.

In spite of Peter Green's only having been with John Mayall a matter of some four months, he has more than fulfilled John's hopes and has proved to be very

much more than just a replacement.

John McVie is the only member of the present Bluesbreakers who has been with John Mayall since the very beginning, way back in 1962. Born in London on November 25, 1944, he first began playing guitar at fifteen years of age, having formed a group with friends.

John's first reaction on joining the Mayall outfit was one of absolute amazement.....he'd been used to groups spending hours in rehearsal but with the Bluesbreakers one just stood and played away ad-lib. He confesses now to having become used to this idea and thinks it leads to more inspiration in their work.

A hitherto-little-known fact regarding John is that he has twice been sacked from the group. These shameful incidents came about during the earlier days when

he had a seemingly uncontrollable tendency toward getting tipsy, and John Mayall, in the interests of discipline, twice fired him, only to restore him to the ranks a couple of weeks later.

Aynsley Dunbar was born in Lancaster on January 19, 1946. His family moved to Liverpool when he was two years old and here Aynsley grew up. At thirteen he began playing drums and his first public engagements were made with a dance trio. This was followed by stints with various jazz outfits, including the Merseysippi Jazz Band, before Aynsley joined the Mojos group.

Aynsley left the Mojos in September 1966, after twenty-one months and, while out of work in London, was offered a place with the Bluesbreakers. □



# TIM BUCKLEY

## *Says "I'm Afraid Of Being Popular"*

"I wasted \$3,000 on two singles that nobody liked. I did them for this album because I figured I had to fulfill the process of selling," muttered Tim Buckley. "There was a budget of like ten thousand dollars for the album and I wasted part of it on these two horrible, simple, messed-up songs. They're not on the album."

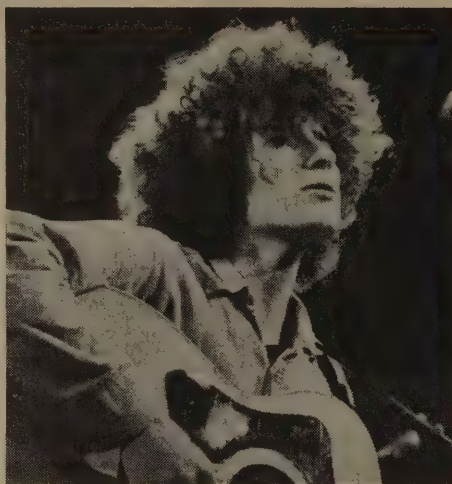
Before his latest LP, "Goodbye And Hello," was recorded, Tim's record company listened to all the songs and decided that none was suitable for a single. Nevertheless, the album was completed and released without a single. It sold very well.

"I'm never going to listen to them again. I decided to bend for a while, but it's a bunch of bull," Buckley said.



The outspoken words may seem abrupt to anyone familiar with the tender lyrical images Tim writes and sings. But for Tim, music is the most important thing in his life and he won't tolerate anything he considers dishonest, pretentious or in any way immoral.

"The important thing is for an artist to have morality," he said as we talked between sets at the Cafe Au Go Go. "Sometimes you get so down that bad looks



good and good looks bad. That's why you have to have your faith and morality. For me it's my music.

"When I record I don't let anybody come in. I don't want to fool around with any bull there. On the last album I wouldn't let the president of the record company in. I wouldn't have any of their producers and I used different studios around L. A. that they had never tested out. They were all so uptight. I went over the budget.

"I'm here to do my music, man! That's all that counts. Isn't that what I signed for?

"I don't see how a record company can interfere. What do they expect? They don't know what's going to make it and yet they try to control the artists.

"The center of importance gets shifted around, with them controlling you. That's bull. I'll throw down my guitar if that happens. I'm the cat. They can't work without me. They resent it.

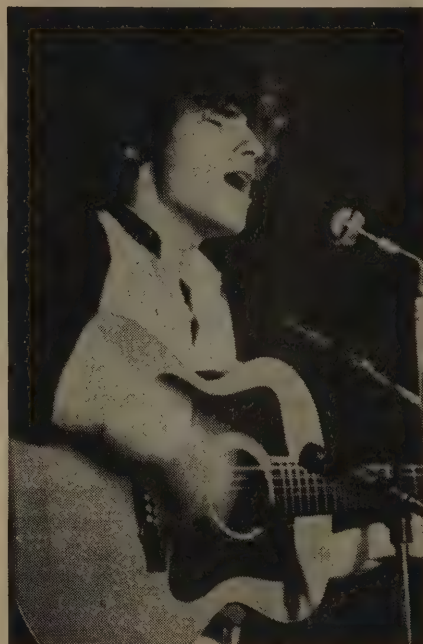
"I hate business and commercial things and I've managed to stay away from it up to now. Except now, stupid lady editors with asinine magazines that sort of rule the scene are trying to use what you have.

"I'm afraid of being popular. I really am. It's very cheap and mediocre. You're really never accepted for the reasons that you set out to be. Like, they'll dig you because you're thin or you have a nice face or something like that. It's a

drag. That's not where I'm at. It's the songs and what you've recorded. That's gotta be honest."

His polemics released, Tim settled back to talk about the music in his "Goodbye And Hello" album. Tim says his songs are like letters. "There's very little poetic content."

"Goodbye And Hello," which contrasts a long list of 20th Century ills with the simple pleasures of life is the result of "twenty frustrated years in this society," Tim says. "There are many other cultures than ours, but being Americans we seem to snub everything else. I'm saying that there are a lot of other ways. Buddha said the same thing and so did Christ. I'm not doing a Communist thing by waving



goodbye to America, because America's beautiful. I really love it a lot. In fact, I don't know if I can get along in any foreign countries.

"But I'm just saying that I have hope for another culture. When I say 'the new children' I don't necessarily mean the 'flower children.' It's just any enlightenment. It's hoping that the new children do come through, which you never know until years later.



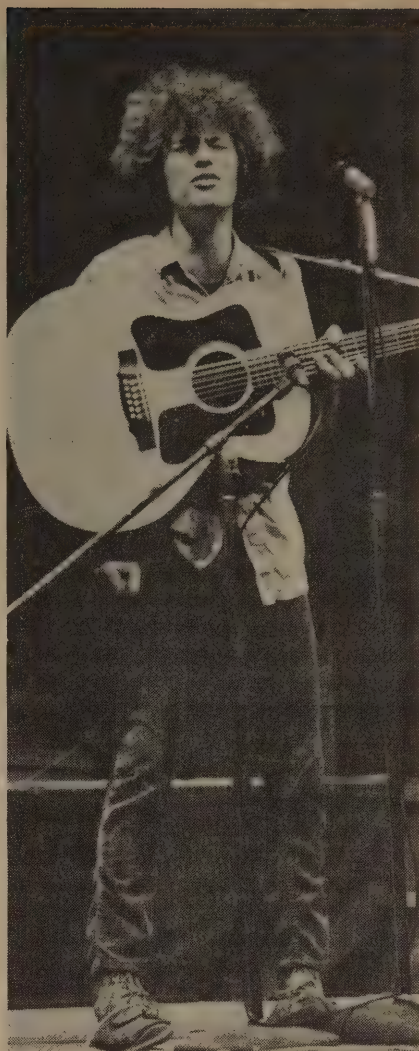


"I've never done more than twenty takes on any song," said Tim, proudly. "But it took nine hours to put the orchestra on 'Goodbye And Hello.' First we did it with two twelve-strings and a bass. Then we did an arrangement. We had all these Philharmonic people there. It took hours to get all the parts down. There was 19/8 time and 7/4 time in places. And horns would have to come in in strange places. Like on the 'bloodless husbands' verse, the horns had to come in at staggered intervals. But they dug it. I got Philharmonic people who dig good music no matter who it's from. I was the only longhaired cat in the studio and I was conducting. The charts were real. They were doing Stravinsky-type string things and they were digging it. I was really happy that that happened because I was communicating with people who are far advanced from me on their instruments."

"I imagine that if a psychologist listened to some of the things on the album, he'd say it represented a person being lost in a city or someplace where you have to deal with a maze or a labyrinth and being lonely. The music is lonely."

Actually, those are the circumstances of most any entertainer who comes to a city where he knows no one and has to travel on before he can establish any lasting human relationships. He just sits in his room and writes.

"You sort of see things in a different view," Tim said. "Like, when you sing



"But it seems that there is some sort of hope."

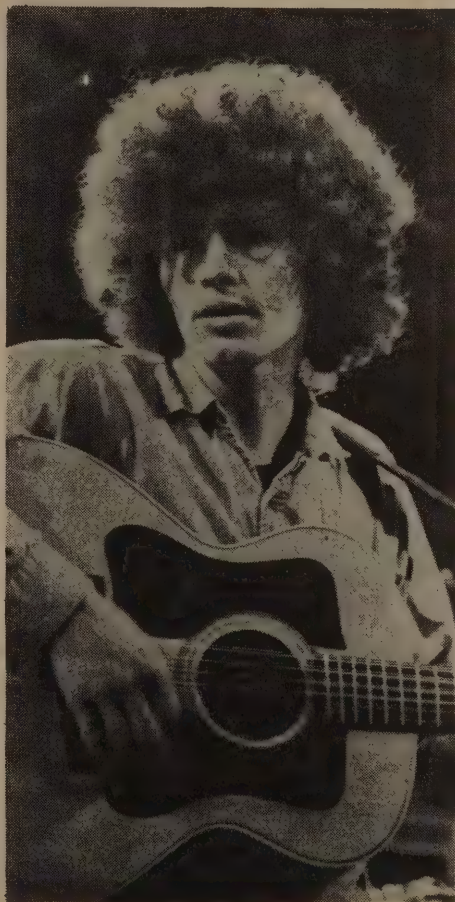
Printing the lyrics on the album was Tim's idea and it really enables the listener to appreciate the songs more, especially the split chorus of "Goodbye And Hello."

"It took me four months to try to figure out how it should work," he laughed. "It was really a devil."

Tim's songs are always being changed. "A song always lives. It's a form of life," he stated. "But once it's recorded, that's where it's at. I sort of work for perfection until it's recorded. After that, it's there and I live inside that framework."

Tim isn't worried about being labeled a "protest songwriter" just because he has two more or less message songs in the album. "'No Man Can Find The War' and 'Goodbye And Hello' are probably the only time I'll do it, because I don't feel that way all the time," he said.

"I've tried to get a live feeling on this album. We did 'I Never Asked To Be Your Mountain' live and I really loved doing it that way. It goes in 13/4, 12/4 and 11/4 rhythmic cycles. I liked the desperation in it because the lyrics were desperate. At the end there was a striving for one thing and all the music got together. It was really nice that way."



your voice out every night at the Balloon Farm and nobody is listening."

Hopefully, the days of the indifferent audiences are gone. Tim's albums sell steadily, he and his musical companions, guitarist Lee Underwood and conga drummer Carter C.C. Collins, work steadily, mostly at college concerts, and he may be touring Europe soon. It's getting better all the time.

Some of the songs in "Goodbye And Hello" were written a year and a half before they were recorded. Tim has already written at least half a dozen new songs that are good. "I write a lot, but I'll probably throw a lot away."

"Since my first album I've gotten into recording. I've learned how to make a very full sound with just a few instruments. Jerry Yester is a very good producer."

"I'm trying to write better songs. I want to do a symphony. I was thinking of doing a Broadway musical, but not for a while. I have to do another album of songs first."

"We took only two days to do the first album and it took a month and a half to do this one. The next album should be even better."

Just keep the door locked, Tim. □don paulsen



# WORDS TO YOUR FAVORITE HITS

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### •MY BABY MUST BE A MAGICIAN

(As recorded by The Marvelettes/  
Tamla)

WM. ROBINSON

You are under my power  
It is the power of love.  
Eyes that hypnotize  
And all it takes is just once glance  
Just one look at him  
Puts me in a lover's trance  
Now listen, no rabbits in his hand  
No pigeons up his sleeve  
But you better believe  
When I'm blue he can do so much  
My baby must be a magician  
'Cause he sure got the magic touch.  
Oh my morale was low  
Then he appeared just like a genie  
His love has the power  
He's my private, great Hoodini  
No reading decks of cards  
No coins that disappear  
No special gear  
Like the Laddin's lamp and such  
But my baby must be a magician  
'Cause he sure got the magic touch.  
Whenever I'm feeling bad  
My baby simply kisses me  
And then presto, change-o, alicazam  
I'm all right again, oh yes I am  
Yes I am, all right, mm-mm.  
No mistic crystal ball  
No long, black flowing cape  
But I can't escape from his tender  
loving touch  
Oh my baby must be a magician  
'Cause he sure got the magic touch  
Say my baby must be a magician  
'Cause he sure got the magic touch.  
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Inc.

### •DARLIN'

(As recorded by The Beach Boys/

Capitol)

BRIAN WILSON

MIKE LOVE

Know if words could say  
Well darlin' I'll find a way  
To let you know what you meant to me  
Guess it was meant to be  
I hold you in my heart  
As life's most precious part  
Oh darlin', I dream about you often  
my pretty girl, yeah  
I love the way you soften my life with  
your love, your precious love, uh huh.

I was livin' like half a man  
Then I couldn't love but now I can  
You pick me up when I'm feeling sad  
More soul than I ever had  
Gonna love you every single night  
'Cause I think that you're out of sight

Oh darlin', I dream about you often  
my pretty girl, yeah  
I love the way you soften my life with  
your love, your precious love, uh huh.

Every night oh darlin'  
Gonna love you every single night  
yes I will  
'Cause I think that you're doggone out  
of sight  
Oh darlin', I dream about you often my  
pretty girl, yeah  
I love the way you soften my life with  
your love, your precious love, uh huh.

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### •BABY NOW THAT I'VE FOUND YOU

(As recorded by The Foundations/Uni)

JOHN MACLEOD

TONY MACAULAY

Baby, now that I've found you  
I can't let you go  
I built my world around you  
I need you so  
Baby even though you don't need me,  
you don't need me  
Baby, now that I've found you  
I can't let you go  
I built my world around you  
I need you so  
Baby even though you don't need me, you  
don't need me.

Baby, baby since first we met  
I knew in this heart of mine  
The love we had could not be bad  
I play it right and bide my time  
Spent a lifetime lookin' for somebody  
to give me love like yours  
Now you told me that you want to leave  
me  
Darling, I just can't let you  
Baby, now that I've found you  
I can't let you go  
I built my world around you  
I need you so  
Baby even though you don't need me,  
you don't need me  
Baby, now that I've found you  
I can't let you go  
I built my world around you  
I need you so  
Baby even though you don't need me,  
you don't need me.

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Corp.



# PARADE OF SONG HITS

## •FOXHEY LADY

(As recorded by Jimi Hendrix/Reprise)

**JIMI HENDRIX**

Foxy, Foxy you know you are a cute  
little heartbreaker  
Foxy yeah and you know you are a sweet  
little love maker  
I want to take you home yeah  
I want to do you no harm  
You've got to be all mine, all mine  
Wow Foxy lady  
Foxy, Foxy now a-I see you come down  
on the scene  
Oh Foxy you make me wanna get up  
and a-scream  
Foxy oh baby listen now  
I've made up my mind  
I'm tired of wasting all my precious time  
You've got to be all mine, all mine oh  
Foxy lady.

I wanna take you home yeah  
I won't do you no harm  
You've got to be all mine, all mine oh  
Foxy lady  
Oh Foxy lady yeah, yeah  
You look so good  
Foxy oh yeah, yeah  
Give us some Foxy, Foxy, Foxy, Foxy,  
Foxy, Foxy.  
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## •GOOD COMBINATION

(As recorded by Sonny & Cher/Atco)

**MARK BARKAN**

Baby don't you worry when things ain't  
going right  
Don't be in a hurry to run away when  
you're uptight  
Long as we just stick together  
We'll solve our problems for, forever  
'Cause we got a good combination  
Yeah we got a good combination  
Can't you see, you and me, got the key  
to be happy  
Yeah oh yeah, yeah, oh yeah, yeah oh  
yeah.

Baby when you're cryin'  
I love away your tears  
And I will always be tryin' to keep you  
happy through the years  
Long as we just keep on kissing  
There's nothing in the world we won't  
be missing  
'Cause we got a good combination  
Yeah we got a good combination  
Can't you see, you and me, got the key  
to be happy  
Yeah oh yeah, yeah oh yeah, yeah oh  
yeah.

Long as we just keep on kissing  
There's nothing in the world we won't  
be missing  
'Cause we got a good combination  
Yeah we got a good combination  
Can't you see, you and me, got the key  
to be happy  
Yeah we got a good combination  
Yeah we got a good combination.  
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## •TOMORROW

(As recorded by The Strawberry Alarm  
Clock/Uni)

**MARK WEITZ  
ED KING**

Tomorrow things won't be the same  
Tomorrow life will be a different game  
But right now I am with you  
And together we can make it through  
Forever our love might last  
Forever will go to fast  
But right now I'm with you  
And together we can make it through.

We live in a world of carnivals and clowns  
And buildings to the sky  
That make us want to fly  
But right now I'm with you  
And together we can make it through  
But right now I'm with you  
And together we can make it through.  
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## •WE'RE A WINNER

(As recorded by The Impressions/ABC)

**CURTIS MAYFIELD**

You're a winner  
And never let anybody say  
You can't make it  
'Cause a feeble mind is in your way  
No more tears do we cry  
And we finally dried our eyes  
We're movin' on up  
We're movin' on up  
We're livin' proof  
And all's alert  
That we're too from the good black dirt  
We're a winner  
And everybody knows it  
We just keep on pushing  
Like your leaders tell you to  
At last that blessed day has come  
And I don't care where you come from  
We're movin' on up  
We're movin' on up.

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## •TO GIVE

(As recorded by Frankie Valli/Philips)

**BOB CREWE  
BOB GAUDIO**

To give is the reason I live  
To give all I can give in return for the  
life that I earn  
I was born as a part of the plan  
With the heart of a man  
With a will to survive  
And I believe everything on this earth  
having meaning and worth  
Made of concrete and air is to share  
To feel justified I exist  
To be scribed on the list of someone with  
a place in the sun.

Here I stand reaching out for the sky  
Till the day that I die  
I must give all I can  
When I go I'll go out empty hand  
Leaving dust to the land  
Just the soul I have found leaves the  
ground.

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Inc. and Seasons' Four Music Corp.

## •BEND ME, SHAPE ME

(As recorded by The American Breed/  
Acta)

**SCOTT ENGLISH  
LAURENCE WEISS**

You are all the woman I need  
And baby you know it  
You can make this beggar a king  
A clown or a poet  
I'll give you all that I own  
You got me standing in line  
Out in the cold  
Pay me some mind.

Bend me, shape me  
Anyway you want me  
Long as you love me  
It's all right  
Bend me, shape me  
Anyway you want me  
You got the power to turn on the light.

Everybody tells me I'm wrong  
To want you so badly  
But there's a force driving me on  
I follow it gladly  
So let them laugh, I don't care  
'Cause I got nothing to hide  
All that I want is you by my side  
(Repeat chorus).

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## •MONTEREY

(As recorded by The Animals/MGM)

**ERIC BURDON**

**V. BRIGGS**

**J. WEIDER**

**B. JENKINS**

**D. MCCULLOCH**

The people came and listened  
Some of them came and played  
Others gave flowers away  
Yes they did  
Down in Monterey  
Down in Monterey.

The young gods smiled upon the crowd  
Their music being born of love  
Children danced night and day  
Religion was being born down in Monterey.

The Byrds and the Airplane did fly  
Oh Ravi Shankar's music made me cry

The Who exploded into fire and light  
Hugh Masekela's music was black as night  
The Grateful Dead blew everybody's mind  
Jimi Hendrix people believe me set the  
world on fire  
His Majesty Prince Jones smiled as he  
moved amongst the crowd  
Ten thousand Electric Guitars were  
groovin' real loud  
You wanna find the truth in life  
Don't pass music by  
And you know I did not lie, no I did not  
lie, no I did not lie  
Down in Monterey.

Three days of understanding  
Of moving with one another  
Even the cops grooved with us  
Do you believe me?  
Yeah down in Monterey, down in  
Monterey.

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# PARADE OF SONG HITS

## •AM I THAT EASY TO FORGET

(As recorded by Engelbert Humperdinck/Parrot)  
**CARL BELEV**

**W.S. STEVENSON**  
They say you've found somebody new  
But that won't stop my lovin' you  
I just can't let you walk away  
Forget the love I had for you  
Guess I could find somebody too  
But I don't want no one but you  
How could you leave without regret  
Am I that easy to forget.

Before you leave be sure you find  
You want his love much more than mine  
'Cause I'll just say we've never met  
If I'm that easy to forget.

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## •LOST

(As recorded by Jerry Butler/Mercury)

**KENNY GAMBLE**  
**LEON HUFF**  
**JERRY BUTLER**

I was a sad and lonely guy  
Seemed no one would hear my cry, baby  
Lost in a state of misery  
With not a soul to comfort me oh baby  
I couldn't find no help  
I didn't know what to do with myself  
Girl I was standing in confusion  
Badly disillusioned  
When you wrapped your arms around me  
I knew love had found me  
I was lost, oh lost  
But found in the nick of time  
You know I was lost, yes I was  
But found in the nick of time  
Well I was lost.

I thank the Lord that you are the girl  
who came to my rescue baby  
Oh thanks for mending this heart of mine  
You came just in time baby  
Girl I couldn't find my way  
Oh don't you hear what I say?  
I was standing in confusion  
So badly disillusioned  
When you wrapped your arms around me  
And I knew love had found me  
I was lost, oh lost  
But found in the nick of time  
You know I was lost, oh lost  
But found in the nick of time.

Well I was out here in desperation  
No means of communication  
Just looking for a sign  
Then you threw out your life line  
I was lost, oh lost  
But found in the nick of time  
You know I was lost, yes I was  
But found in the nick of time.

Girl I didn't even know you knew me  
Oh but when you walked up to me  
Girl you threw your arms around me  
And I knew love had found me  
I was lost, yes I was  
But found in the nick of time  
Well I was lost, oh lost  
But found in the nick of time  
I was lost.

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## •SKIP A ROPE

(as recorded by Henson Cargill/Monument)

**JACK MORAN**  
**GLEN D. TUBB**

Skip a rope  
Skip a rope  
Oh listen to the children while they play  
Now ain't it kinda funny what the children say  
Skip a rope.

Daddy hates mommy  
Mommy hates dad  
Last night you should've heard the fight they had  
It gave little sister another bad dream  
She woke us all up with a terrible scream  
(Repeat chorus).

Cheat on your taxes  
Don't be a fool  
What was that they said about the golden rule  
Well never mind the rules just play to win  
And hate your neighbor for the shade of his skin  
(Repeat chorus).

Stab him in the back  
That's the name of the game  
And mommy and daddy are who's to blame.  
(Repeat chorus).

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## •I WONDER WHAT SHE'S DOING TONIGHT?

(As recorded by Tommy Boyce & Bobby Hart/A&M)

**TOMMY BOYCE**  
**BOBBY HART**

If I had told her that I loved her  
She would have stayed till who knows when  
But I guess she couldn't understand it  
When I said I wanna be your friend  
Because a friend would never doubt you  
Or ever put you up tight  
And now I wonder what she's doing tonight?  
Oh yes I wonder what she's doing tonight?  
Oh I wonder what she's doing tonight?

We were so close  
But we should have been closer  
And it's making me feel so sad  
But I tell myself I didn't lose her  
'Cause you can't lose a friend you never had  
Because a friend won't say it's over  
And go out just for spite  
And now I wonder what she's doing tonight?  
Oh yes I wonder what she's doing tonight?  
Oh I wonder what she's doing tonight?

A friend will always be there  
If you're wrong or if you're right  
and now I wonder what she's doing tonight?  
Oh yes I wonder what she's doing tonight?  
Oh I wonder what she's doing tonight?  
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## •SHE'S A RAINBOW

(As recorded by The Rolling Stones/London)

**MICK JAGGER**

**KEITH RICHARD**

She comes in colors everywhere  
She combs her hair  
She's like a rainbow  
Coming in colors in air oh everywhere.

Have you seen her dressed in blue  
See the sky in front of you  
And her face is like a sail  
Speck of white so fair and pale  
Have you seen a lady fairer.

Have you seen her all in gold  
Like a queens in days of old  
She shoots colors all around  
Like a sunset going down  
Have you seen a lady fairer.

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## •TWO LITTLE KIDS

(As recorded by Peaches & Herb/Date)

**E. RECORD**

**C. DAVIS**

**B. ACKLIN**

Two little kids  
Riding on a three-wheel bike  
Turned out to be two grown kids  
With a love that's out of sight.

I can remember when your hair was longer  
than mine  
Since you were a little girl your love was  
stronger than mine  
Baby you move me  
Oh chile you move me  
Bet your bottom dollar, baby, you're never  
gonna lose me.

Two little kids  
Growing up and loving up together  
Do you remember when we used to play  
along the beach  
Yes I do, baby, but do you remember?  
Just one kiss from your sweet lips was so  
far out of my reach  
You were just a child  
You know I did  
When it would rain we had to run for  
cover  
Then I stole a kiss from you  
From then on I was your lover  
Baby you move me  
Oh chile you move me  
Bet your bottom dollar, baby, you're never  
gonna lose me  
Two little kids  
Growing up and loving up together.

I can remember when I used to chase you  
through the woods  
Yeah then you would catch me and I'd tell  
you to behave like a little boy should  
But you know I didn't  
Yes you did  
When you teased me I would smile and  
blush  
You were always doing things, girl, to make  
me fuss  
Baby you move, oh chile you move me  
Bet your bottom dollar, baby, you're never  
gonna lose me  
Two little kids, growing up and loving up  
together  
Two little kids, growing up and loving up  
together.  
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# PARADE OF SONG HITS

## •MONEY

(As recorded by The Lovin' Spoonful/  
Kama Sutra)

JOHN B. SEBASTIAN

I get money from you  
To tickle your whim  
Or blow up your mind  
Then I give money to you  
And you pay me back in kind  
I gave money to Bill  
He pays up my bills and helps me  
make up my mind  
And I give money to Bill  
And he will be on my side.

But I gave money to Joe  
'Cause Bill said he knows he'll pay me  
back in time  
And Bill's getting paid to know if  
anyone's lying  
Now Bill said to give it to Hank  
'Cause Hank owns a bank  
And he can make it grow  
Now ain't those amazin' folks that Bill  
is lucky to know  
Somehow my finances will grow  
With the interest I show in the interest  
it gives me  
And now a piece of paper from me won't  
seem half as flimsy.

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Music Co., Inc.

## •OH HOW IT HURTS

(As recorded by Barbara Mason/Arctic)

B. MASON  
B. BRUMMER

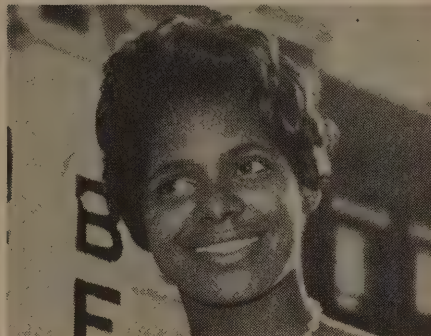
Oh how it hurts to say goodbye yes it  
does  
Oh how it hurts for me to cry that's all  
right  
Because I'd rather leave you now  
'Cause it's gonna hurt more after a while  
Yes it will after a while.

I know you found somebody new yes you  
have  
You think you found your dream come  
true  
But that's all right  
Because I'd rather say it now  
'Cause it's gonna hurt more after a while  
Yes it will after a while.

I can't take it  
We can't make it  
No need to feel ashame  
Why try to hide it  
You can't deny it  
That a new love has set your heart aflame  
Oh how it hurts  
For me to be blue yes it does  
Oh how it hurts to be without you yes it  
does  
But I'd rather end it now  
Because it's gonna hurt more after a while  
yes it will after a while  
And I'd rather end it now  
Before it's too late.

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## •PICK UP THE PIECES



(As recorded by Carla Thomas/Stax)

D. DAVIS  
K. BARKER  
F. BRIGGS

Hey boy, we're drifting apart  
We keep breaking each other's heart  
Tell me how long can things go on  
Before all our love is gone  
Tell me now can we pick up the pieces  
Can we pick up the pieces and start all  
over

I don't wanna lose you now.

We keep acting like little children  
Playing games, that's so unfair  
We keep steppin' on each other's feelings  
When deep down, deep down we really,  
really care  
Gotta pick up the pieces  
I've gotta pick up the pieces  
And start all over, start all over.

I know we can make it  
This time we can go all the way  
'Cause I realize now the cost of losin'  
you  
Is too high a price oh for me to pay  
Oh baby I don't ever wanna lose you now  
Start all over, start all over  
Gotta pick up the pieces  
Gotta pick up the pieces.  
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## •JUDY IN DISGUISE

(As recorded by John Fred & Playboys/  
Paula)

JOHN FRED  
ANDREW BERNARD

Judy in disguise  
That's what you are  
Lemonade pie with a brand new car  
Cantelope eyes  
Come to me tonight  
Keep a-wearing your bracelet  
And your new rah-rah  
Cross your heart with your living bra  
Come to me tonight  
Come to me tonight  
Takin' everything in sight  
Except for the strings on my kite.

Judy in disguise  
That's what you are  
Lemonade pie with a brand new car  
Cantelope eyes  
Come to me tonight  
Come to me tonight  
Well what ya aiming for  
A circus of horrors  
Yeah that's what you are  
You made me a life of ashes  
I guess I'll just take your glasses.

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Co., Inc.

## •GREEN TAMBOURINE

(As recorded by the Lemon Pipers/  
Buddah)

SHELLEY PINZ  
PAUL LEKA

Drop your silver in my tambourine  
Help a poor man build a pretty dream  
Give me pennies  
I'll take anything  
Now listen while I play my green tambour-  
ine.

Watch the jingle jangle start to shine  
Reflections of the music that is mine  
When you toss a coin you'll hear it sing  
Now listen while I play my green tambour-  
ine.

Drop a dime before I walk away  
Any song you want I'll gladly play  
Money feeds my music machine  
Now listen while I play my green tambour-  
ine.

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Inc.

## •LOVE POWER

(As recorded by the Sandpebbles/Calla)

TEDDY VANN

When we walk down the street  
Oh we don't care who we see or who we  
meet

We don't have to run  
Don't have to hide  
'Cause we have something burning inside  
'Cause we got love power  
And it's the greatest power of them all  
Love power and together we can't fall  
'Cause we got love power  
And it's the greatest power of them all  
Love power and together we can't fall  
'Cause we got love power and it's the  
greatest power of them all

'Cause we got love power  
And together we can't fall  
Sometimes we're up  
Sometimes we're down  
Our feet are always level to the ground  
We don't have to laugh  
Don't have to cry  
And this is the reason why.

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Publishing Corp.

## •EXPLOSION IN MY SOUL

(As recorded by The Soul Survivors/  
Crimson)

KENNY GAMBLE  
LEON HUFF

A kiss from your lips on a night like this  
Like an explosion in my soul  
Sweet love words something good to be  
heard

Like an explosion can't control  
And when I kiss, I kiss you baby  
You know it drives, drives me crazy.  
Then the fuse is lit and I know this is it  
'Cause my soul starts burning  
And my heart starts yearning  
Like an explosion in my soul  
Like an explosion can't control  
Like an explosion in my soul  
Like an explosion way out of control.  
Your arms around me puts me in ecstasy  
Like an explosion in my soul  
If this feeling should end  
Let's start it again  
(Repeat chorus).

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Music Co. and Downstairs Music Co.



# PARADE OF SONG HITS

## ●SUNDAY MORNIN'

(As recorded by Spanky & Our Gang/  
Mercury)

**MARGO GURYAN**

Sunday mornin'  
Sun shinin' from your eyes  
Sleepy face smilin' into mine  
Sunday mornin'  
Lots of time with nothing to do  
Lots of time to spend with you on Sunday  
mornin'.

It's so quiet in the street  
We can hear the sound of feet walkin' by  
I'll put coffee on to brew  
We can have a cup or two  
And do what other people do on Sunday  
mornin'.

Sunday mornin', Sunday mornin'  
Sunday, Sunday, I love Sunday Sunday  
mornin'

Come hold me in your arms

I love you

Everything's all right

Sunday mornin', everything's all right

Sunday mornin', everything's all right.

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Inc.

## ●ITCHYCOO PARK

(As recorded by the Small Faces/  
Immediate)

Oh the bridge of sights  
To rest my eyes in shades of green  
Under dreaming spice to Itchycoo Park  
That's where I've been  
(what did you do there)

I got high

(What did you feel there)

Well I cried

(You dried the tears there)

Tell me why

It's all too beautiful

It's all too beautiful

It's all too beautiful

It's all too beautiful

I feel inclined to blow my mind

Get hung up, feed the ducks with a bun

They all came out to groove about

When I search for fun in the sun.

I tell you what I'll do

(What will you do)

I'd like to go there now with you

You can miss out school

(Won't that be cool)

Why go to learn the words of fools

(What will you do there)

We'll get high

(What will you touch there)

We'll touch the sky

(We'll dry the tears there)

I tell you why

It's all too beautiful

It's all too beautiful

It's all too beautiful

It's all too beautiful

I feel inclined to blow my mind

Get hung up, feed the ducks with a bun

They all came out to groove about

When I search for fun in the sun

It's all too beautiful

It's all too beautiful, etc.

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## ●DEAR ELOISE

(As recorded by The Hollies/Epic)

**ALLAN CLARKE**

**TONY HICKS**

**GRAHAM NASH**

Dear Eloise, I am writing to say a number  
of funny things I heard today

I heard that he'd left you and run off  
to sea

Could be the best thing that's happened  
to me

Writing a letter to make you feel better  
Sorry to hear that he left you that way

I could have told you he was much older  
So much older than you.

You rushed in blindly

He treated you kindly

Until he found out what he could get  
from you

You should have departed before he got  
started

Now you've been burned just like I said  
you would

Please read my letter closely it's  
beneficial to you

Must read in between the lines

A message you will see

If you use your mind you'll find I want  
you back with me.

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## ●I'LL BE SWEETER TOMORROW (Than I Was Today)

(As recorded by The O'Jays/Bell)

**S. POINDEXTER**

**M. THOMAS**

**J. MEMBERS**

**R. POINDEXTER**

I always like to be on my p's and q's  
I don't wanna miss nothing nice that I  
can do for you

I know you love me the way I am

Oh but something inside of me keeps  
saying do more, do more, do more  
if you can.

I got news for you

Good news for you

Oh I'm gonna be sweeter to you than I  
was yesterday

You call me your sugar and spice man  
Your everything nice man

But I'm just trying to give you half as  
much as you're givin' me

And I don't, I don't doubt myself

I know I'm doing my job

But I believe I can squeeze a little bit  
more love out of this heart

I know you love me the way I am

Oh but something inside of me keeps  
saying do more, do more if you can.

I got news for you

Good news for you

Oh I'm gonna be much sweeter to you  
baby, than I was yesterday

I got news for you

I got news for you

I'm gonna be sweeter to you than I was  
yesterday.

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## ●IN AND OUT OF LOVE

(As recorded by Diana Ross & The  
Supremes/Motown)

**HOLLAND DOZIER HOLLAND**

Keep falling in and out of love  
In search for what I'm dreaming of  
I long to find a love I'm sure about  
A that certain kind of love  
That moves all doubts

Keep falling in and out of love  
Still searching for that special one

To whom I can give my love completely  
And I feel a lasting love so sweetly

Just when I feel sure love's here to stay  
It seems to suddenly just fade away

Can't seem to find that everlasting love  
That this heart of mine needs so much of

Keep falling in and out of love  
Can't seem to find the lasting kind

It seems I can't find the joy I need  
Love always somehow all goes wrong

for me  
(Keep falling in and out of love, keep  
falling in and out of love)

I keep reaching out for tenderness

Touching a hand that holds emptiness

Well I'm looking for a love that lingers on

Long after that first kiss is gone

Keep falling in and out of love

In search for what I'm dreaming of.

(Keep falling in and out of love, keep  
falling in and out of love)

I keep reaching out for tenderness

Touching a hand that holds emptiness

That kind of love that keeps burning

bright

Long after we've said goodnight

Keep falling in and out of love

In search for what I'm dreaming of.

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Co. Inc.

## ●EVERYBODY KNOWS

(As recorded by Dave Clark 5/Epic)

**JIMMY DUNCAN**

**LES REED**

Each night I go out walkin'

Down by our rendezvous

I can hear the people talkin'

They're saying, "I miss you"

Yes, everybody knows that I feel blue

Dreaming dreams that can't come true

Everybody knows that I feel blue

Everybody knows but you.

I tell the stars that I don't miss you

But they know it's just a lie

They know how I've longed to kiss you

Ever since you say goodbye

Oh everybody knows that I feel blue

Dreaming dreams that can't come true

Everybody knows that I feel blue

Everybody knows but you.

The moon above, he knows my sorrows

But my tears, he tries to hide

Yet he knows those blue tomorrows

Will get the better of my pride

Yes everybody knows that I feel blue

Dreaming dreams that can't come true

Everybody knows that I feel blue

Everybody knows but you.

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# PARADE OF SONG HITS

## • LOVE ME TWO TIMES

(As recorded by The Doors/Elektra)

THE DOORS

Love me two times baby  
Love me twice today  
Love me two times girl  
I'm goin' away

Love me two times girl  
One for tomorrow, one just for today  
Love me two times I'm goin' away

Love me one time  
Could not speak  
Love me one time  
Yeh my knees got weak

Love me two times girl  
Last me all thru the week  
Love me two times I'm goin' away.

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## • BEST OF BOTH WORLDS

(As recorded by LuLu/Epic)

MARK LONDON  
DON BLACK

Best of both worlds that's what you  
want all your own way  
That's not my way  
I won't share you  
I couldn't bear to  
It's time for you to choose which love  
You'd rather lose.

Could you love her and forget me  
Are you sorry that you met me  
What we've been through means nothing  
to you  
I can't satisfy you  
You want best of both worlds  
Make your fickle mind up  
I won't stay while you enjoy best of both  
worlds.

I have loved you since I found you  
Belong here just look around  
Keep your true love or take your new love  
You must choose between us  
You want best of both worlds  
You've got to choose between us  
You can't have the two of us  
Best of both worlds  
Best of both worlds.

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New York.



## • YOU BETTER SIT DOWN, KIDS

(As recorded by Cher/Imperial)

SONNY BONO  
Better sit down, kids  
I'll tell you why, kids  
You might not understand, kids  
But give it a try, kids  
Now how should I put this  
I've got something to say  
Your mother is staying  
But I'm going away  
No, we're not mad, kids  
It's hard to say why  
Your mother and I  
Don't see eye to eye.

Say your prayers before you go to bed  
Make sure you get yourself to school  
on time

I know you'll do the things your mother  
asks

She's gonna need you most to stay in line  
Keep in mind your mother's gonna need  
your help a whole lot more than she  
ever did before

No more fights over little things because  
I won't be here to stop them anymore.

I know you don't want this neither do we  
But sometimes things happen that we  
can't foresee

Now try to be calm, kids  
And don't look so sad  
Just cause I am leaving  
I'll still be your dad  
Just remember I love you  
And though I'm not here  
Just call if you need me  
And I'll always be near.  
(Repeat chorus).

Well, I have to go now  
So kiss me goodbye  
My eyes are just red, kids  
I'm too big to cry.

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## • EXPECTING TO FLY

(As recorded by Buffalo Springfield/  
Atco)

NEIL YOUNG

Though you stood on the edge of her  
feathers  
Expecting to fly  
Well I laughed for I wondered whether I  
could wave goodbye  
Knowing that you'd gone  
While the summer it was fading  
We had said goodbye  
All the years we'd spent with feeling  
Ended with a cry  
Babe, ended with a cry  
Babe, ended with a cry.

I tried so hard to stand as I stumbled and  
fell to the ground  
So hard to laugh as I fumbled and reached  
for the arm I found  
Knowing it was gone  
If I ever lived without you  
Now you know I'd die  
If I ever said I love you  
Now you know I tried  
Babe, now you know I tried  
Babe, now you know I tried.

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## • IT'S WONDERFUL

(As recorded by The Young Rascals/  
Atlantic)

FELIX CAVALIERE  
EDDIE BRIGATI

It's wonderful, it's wonderful  
Tell you a story  
May seem hard to believe in  
Kind of deceivin'  
All of my glory made me much more  
aware of the problem we share  
If we unite, it'll all turn out right  
It's wonderful, I feel it, believe me  
It's wonderful, everything will be right  
It's wonderful, I'm gonna take you with me.

Every awareness seems to bring us to-  
gether stormin' the weather  
Being enlightened is like choosing the  
road in which you wish to go  
Planting a seed and watching it grow  
It's wonderful, you can feel it, believe me  
It's wonderful, everything will be right  
It's wonderful, I think I'm goin', goin',  
goin', goin', goin'.

You can keep happy  
You'll be happier yet  
For this love you'll forget  
When you are happy  
Every place feels like home  
'Cause you're never alone  
There's much to be said but it's all in  
your head  
It's wonderful, ain't it groovy  
It's wonderful, you can feel it, believe me  
It's wonderful, everything will be right  
I'm gonna take you with me  
It's wonderful, it's wonderful, it's  
wonderful.

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# PARADE OF SONG HITS

## •SHE'S MY GIRL

(As recorded by The Turtles/White Whale)

**GARY BONNER  
ALAN GORDON**

Morning, morning glory  
If you'd like to know where was I last night  
Well I saw a girl with a boy in her eye  
And she's out of sight  
She's my girl and that's where I was last night off in a dream  
She's my girl  
I took her away last night  
We went for a ride off in the sky  
That's where I was last night.

Just came back to tell you  
There's a little bit of heaven underneath the apple tree  
And every time I see her with that smile upon her face  
There's a little bit there for me  
She's my girl and that's where I was last night  
Went for a ride  
With my girl off in the sky  
That's where I was last night.  
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## •DANCING BEAR

(As recorded by The Mama's & Papa's/Dunhill)

**JOHN PHILLIPS**

I wouldn't wanna be a chimney sweep  
All black from head to foot  
From climbing in them chimneys and cleaning out that soot  
With a broom and ladder and pale  
The darkened walls I scale

And far and high I see a patch of sky  
I'd rather be the gypsy who's camped at the edge of town  
The one who has the dancing bear  
That follows him around  
And he lifts his big foot up  
He puts his big foot down  
And bows and twirls and dances round and round

I found I was a cabin boy  
Last night as I did dream  
Found aboard a magic ship  
For a land I'd never seen  
And the moon she filled our sails  
And the stars they steered our course  
And on our bow there was a golden horse  
The queen eats sugar and candy  
The bishop nuts and cheese  
And when I am a grown man  
I'll taste just what I please -  
The honey from the bee  
The shell fish from the sea  
The earth, the wind, a girl  
Someone to share these things with me

I wouldn't wanna be a chimney sweep  
All black from head to foot  
From climbing in them chimneys and cleaning out that soot  
I'd rather be the gypsy  
Who's camped at the edge of town.  
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## •WOMAN WOMAN

(As recorded by the Union Gap/Columbia)

**JIM GLASER  
JIMMY PAYNE**

Something's wrong between us  
That your laughter cannot hide  
And you're afraid to let your eyes meet mine  
And lately when I love you  
I know you're not satisfied  
Woman, oh woman have you got cheating on your mind, on your mind.

I've seen the way men look at you  
When they think I don't see  
And it hurts to have them think that you're that kind  
But it's knowing that you're looking back  
That's really killing me  
Woman, oh woman have you got cheating on your mind, on your mind.

A woman wears a certain look when she is on the move  
And a man can always tell what's on her mind

I hate to have to say it  
But that look's all over you  
Woman, oh woman have you got cheating on your mind, on your mind.

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## •IN ANOTHER LAND

(As recorded by Bill Wyman/London)

**BILL WYMAN**

In another land  
Where the breeze and the trees and the flowers were blue  
I stood and held your hand  
And the grass grew high  
And the feathers floated by  
I stood and held your hand  
And nobody else's hand could ever do  
Nobody else will do.

And I awoke  
Was this all a joke  
Much to my surprise  
I opened my eyes  
We walked across the sand  
And the sea and the sky and the castle's were blue  
I stood and held your hand  
And the spray flew high  
And the feathers floated by  
I stood and held your hand  
And nobody else's hand could ever do  
Nobody else will do.

And I awoke  
Was this all a joke  
Much to my surprise  
I opened my eyes  
We heard the trumpets blow  
And the sky turned red  
When I accidentally said  
But I didn't know  
How I came to be here when I'm fast asleep in bed  
I stood and held your hand  
And nobody else's hand could ever do  
Nobody else will do  
And I awoke  
Was this all a joke  
Much to my surprise  
I opened my eyes.  
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## •STORYBOOK CHILDREN

(As recorded by Billy & Judy/Atlantic)

**CHIP TAYLOR  
BILLY VERA**

You've got your world  
And I've got mine  
And it's ashame  
Two grown-up worlds

That will never be the same  
Why can't we be like storybook children  
Running through the rain hand in hand  
Across the meadow  
And why can't we be like storybook children  
In a wonderland where nothing's planned for tomorrow  
You've got his ring  
You've got his heart  
You've got his baby  
And it's too late to turn away  
And start again  
How happy we could be  
If only we were storybook children.  
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## •HELLO, GOODBYE

(As recorded by The Beatles/Capitol)

**JOHN LENNON  
PAUL MCCARTNEY**

You say yes  
I say no  
You say stop and I say go go go oh no  
You say goodbye and I say hello  
Hello, hello I don't know why you say goodbye I say hello, hello  
I don't know why you say goodbye I say hello  
I say high, you say low  
You say why and I say I don't know oh no  
You say goodbye and I say hello, hello hello  
(Hello goodbye, hello goodbye)  
I don't know why you say goodbye I say hello  
(Hello goodbye, hello goodbye)  
I don't know why you say goodbye I say goodbye  
(Hello goodbye, hello goodbye).

You say yes, I say no  
You say stop and I say go go go  
Oh I say yes but I may mean no  
I can stay till it's time to go  
Oh you say goodbye and I say hello, hello hello  
I don't know why you say goodbye I say hello  
I don't know why you say goodbye I say goodbye  
Why, why, why, why, why, why do you say goodbye, goodbye  
Hello hello, I don't know why you say goodbye I say hello  
Hello, hela he-ba helo-a cha cha.  
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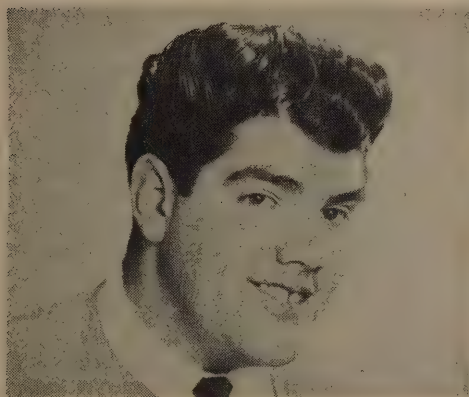
# MUSIC SPOTLIGHT



*The Mamas and the Papas*



*Joe Tex and HP Editor Jim Delehant*



*Lonnie Mack*



*Al Kooper*

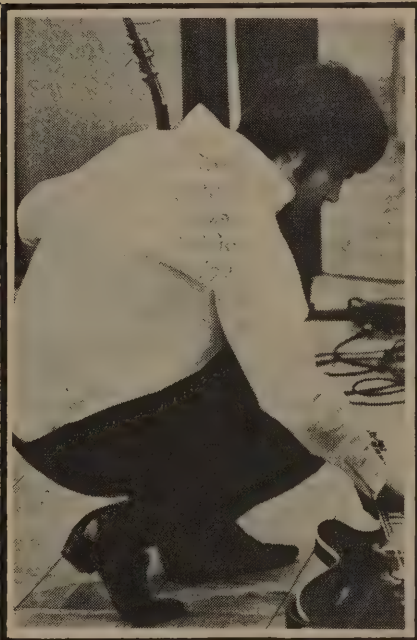
Mike Zwerin, in his jazz column for the Village Voice, mentioned that horn players who feel they are losing their identity in the big jazz bands now have an alternative. They can join the new rock bands. This leads to several interesting facts. One...rock has progressed to the point where it is attractive to accomplished jazz musicians and two, it proves further recognition of the new rock horn bands. Of course, horns aren't new, if you go back over the years and think of all the bands like Fats Domino's, Lonnie Mack's, Georgie Fame's, James Brown's, the Champs, the Tijuana Brass, the Mothers and the Atlantic-Stax emphasis on horns. "Bands have had horns for a long time," says Al Kooper of Blood, Sweat and Tears, "but they've been used primarily as rhythm instruments. They weren't used creatively. It's new because of what the groups are doing with horns. It's like music of the big band era fused with the ideas of today. I started thinking along these lines when I heard the Maynard Ferguson big jazz band four years ago. They knocked me out. The horn players in my band are from Ferguson's band, in fact. They're very heavy jazz guys. But, our strongest influence is Ray Charles and his band. When I found out that Paul Butterfield and Mike Bloomfield got horns in their bands I got scared. But I heard them and we all have very different things. I can't get away with horn solos. My stuff is very strict and tight. My arrangements for the horns are the most important thing." Additional personnel is causing a financial burden on the new bands and Kooper claims he can't survive if he doesn't get a hit record. "We have eight people," says Al, "but colleges might get us going because there is a lot of money out there. Actually the money is always there if you are worthy of it. But it already is the next thing. It's definitely happening. Groups are getting embarrassed performing their hits in person. You know, a four or five-piece band shows up and the audience is expecting a large orchestra. Like the Rascals. They just appeared at Madison Square Garden with a big orchestra and I understand Gene Cornish is rehearsing a horn group called the Brass Buttons. Maybe they'll merge for gigs." We just got word that Lonnie Mack is rehearsing a new band with four horns and he's re-recording "Memphis." Lonnie still records for the Fraternity label. Best records this month are, "It's Wonderful" by The Rascals, "Skinny Legs & All" by Joe Tex, "Dancing Bear" by The Mamas & Papas" and "Watch Her Ride" by Jefferson Airplane". The Yech award goes to "Beautiful People" by Bobby Vee, and "Explosion In My Soul" by The Soul Survivors for copying "Expressway" almost note for note. □



# MEET THE BUCKINGHAMS



*The  
Buckingham  
(l to r)  
Nick  
Fortune,  
Jon Jon  
Paulos,  
Martin  
Grebb,  
Carl  
Giammaiese  
and Dennis  
Tufano*



**DENNIS TUFANO** was born September 11, 1946 in Chicago. The adjectives dark, handsome, and smoldering which most accurately describe his appearance, also pertain to one facet of his personality. In many ways, the weather is analogous to the many moods which he experiences...and there are times when no one but Dennis can validly analyze his thoughts, whether they are expressed or unspoken.

He tends to be extremely quiet during these periods, and the more timid may be afraid to approach him - although he might welcome their companionship. Luckily, he is curious by nature, and when alone he can still identify with those around him through quiet observation.

Denny enjoys being close to people. As he puts it, "Friendship means everything to me." Once a friendship is established, the bond is unspoken loyalty and trust - again, quietness dominates.

When it comes to music, however, he is anything but quiet. His greatest enjoyments are music and traveling to make personal appearances. Dennis' success as a performer is a combined result of relentlessly perfecting himself as a musician and performer and a powerful stage presence which includes both his striking appearance and an exciting personality. As a musician, he has mastered guitar, harmonica, and drums; and as a performer...don't expect sunshine when he feels that he hasn't done well, because he's in the blackest depths of misery.

Dennis is anything but miserable when he is devoting the fragments of his spare time to his favorite hobby, art. He was a commercial artist before The Buckingham happened, and his sensitivity and individualism become a part of everything he creates, whether applied to his music, the tasteful clothes

he designs for The Buckingham, or, merely a hastily executed sketch.

His many experiences as both an artist and a musician compose another side of Dennis. He can also be the many-faceted sophisticate whose preferences range from girls to sports cars. Whatever the "weather" of his mood, Dennis is the personification of excitement.

**JON JON POULOS** was born March 31, 1947 in Chicago, and the environment of his youth must have been good for him, because he is happiness itself. His brown eyes shine with laughter, and he is always easygoing. He feels that he genuinely understands himself, but is often misunderstood by others. If only they would comprehend the world through his eyes, they would be laughing, too!

Jon Jon is like a puppy - he is mischievous, and loves affection and people. His day is a success when he is surrounded by a warm, friendly environment - which he naturally attracts, anyway. He is living proof that people respond to kindness.

The basis for Jon Jon's loving happiness is complete sincerity. As a warm and friendly human being, his goal is to have a personal life one day which will balance with his professional life, and also to do for his parents and return the happiness which they have given to him.

His family certainly must be equally



proud of him, because the honesty they have instilled in their offspring has remained. In fact, he wishes he had invented the word, because, as he knows through experience, it is the foundation for the communication and love which always seem to return to him.

The sincerity and joy which is Jon Jon is pervaded, even to those who do not know him personally, through his music. When on stage, his concentration is directed toward imparting just these qualities to the audience. He loves anything regarding music, and the joy which it gives to him is in turn transmitted to his listeners.

To obtain total rapport with the public, he knows he must be recognized as an accomplished musician, and the realization has become the motivating force behind his mastering the drums. As for results from his devotion...he is one of the best drummers in popdom, emanating imaginative, creative rhythms which have become a basic part of The Buckingham's sound.

Jon Jon loves his role as a performer, and he is happiest when he is on the road, traveling and meeting people. Whether it is through music, reading, or writing, the emphasis is on communication with people; a constant exchange of love and laughter.

**CARL GIAMARESE** was born August 21, 1947 in Chicago. His brown eyes are often diverted with shyness, or wandering about the room as he observes people, immersed in thought. Carl is another Buckingham whose focal point is communication, which he obtains through the politeness and kindness which he extends to all those whom he encounters.

Perhaps it is because he is so shy that communication is all-important to him - he is dismayed that he finds so little of it. To Carl, it is a primary ingredient for friendship, along with the understanding it brings; he loves people and conversation, once the barrier of shyness is demolished, and being misunderstood hurts. When he is relaxed and merely being himself after a tour, he craves acceptance as just another human being, and his day is a success when he has interchanged ideas with others on just this level.

The life of a performer is congruous with Carl's restlessness. When on tour, he can't help but go out exploring, even when security demands he remain in the hotel. He's like a swallow, with a natural urge to travel, but an equally strong desire to return. When he is not wandering and his restlessness has been quenched for the moment, you'll find him enjoying the comforts of home. After the odyssey, la dolce vita is a hot bath and a good back scratch!

During this period of relaxation, he

has time for his hobbies, painting and designing (Carl studied commercial art), or improving his skills at the art of music. He plays lead guitar, bass guitar, and harp. He is an expert when it comes to blues, "heavy" soul music, and the classics - typical of the musical collage of which The Buckingham's sound is composed.

**NICK FORTUNE** was born May 1, 1946 in Chicago. To know Nick is to enjoy a person who is the epitome of kindness and sensitivity; he is outraged by people who hurt others in order to benefit themselves. Obviously, his standards for friendship are high, and a more helpful and generous person would be difficult to find.



Once upon a time, Nicky Fortune was totally miscast as a men's hair stylist. He was a misfit in his vocation because his first and foremost love was music, and to this day he detests the thought of cutting hair. Unfortunately, his past is well-known, and every new day brings a parade of friends and fellow-musicians requesting one of the best haircuts in town, and typical of Nick, free of charge. His reaction? No complaints, and he smilingly obliges, because that's his attitude towards life. The proof is in his smile (a very special smile,) and a long list of devoted friends.

He may be worst where cooking is involved, but he is well on his way to becoming the world's best bass player. His musical education was self-administered, and he practices playing bass on an average of twelve hours daily.

He is obviously his own best teacher, having become knowledgeable in everything from rock to Bach. If he were to personify a particular facet of music,

it would necessarily be a combination of The Beatles and a good symphony - diversified and meaningful.

According to Nick, "Happiness is a thing called self-respect." To others, happiness is a guy called Nicky Fortune - both as a friend and a musician.



**MARTY GREBB** was born September 2, 1946 in Chicago. His blue-grey eyes and light brown hair seem to be external symbols of his gentle inner qualities. His manner of speech is soft, a continuous whisper of profundity, sensitivity, and awareness. Marty's personality is analogous to a chameleon; his every mood is colored with the beauty of his mind.

His sensitivity and awareness have provoked a comprehension of his surroundings far beyond his years, and his life is filled with joy at every new realization. He is keenly cognizant of people's emotions, and has never had enough nerve to tell the absolute truth when the truth would hurt someone's feelings.

Marty is an artist at self-expression; he is never self-consciously profound as one might expect from a person so young. His vocal interpretation of that which he perceives is merely a softly-stated extension of his understanding - one who has so much to say need never raise his voice, and when Marty speaks, people just naturally listen.

The situation is the same with music, because it is immediately obvious to all his listeners that Marty knows. Music is his life. His father, mother, and big brother are music teachers, and he himself attended the American Conservatory of Music. He plays organ, guitar, sax, piano, trumpet, and bagpipes; and the twenty instruments he owns are among his first loves.

Marty's knowledge of so many instruments has provided a strong background for the music he writes. Every song he produces is a kaleidoscope of beautiful melody lines, creative rhythms, and poetically sensitive lyrics which are augmented by his experiences in life - always lived to the fullest extent. Any 16th century waltz would describe his personality, because it is happy, and yet great quantities of thought go into it. Conversely, he puts a great amount of thought into his music...and his life. □





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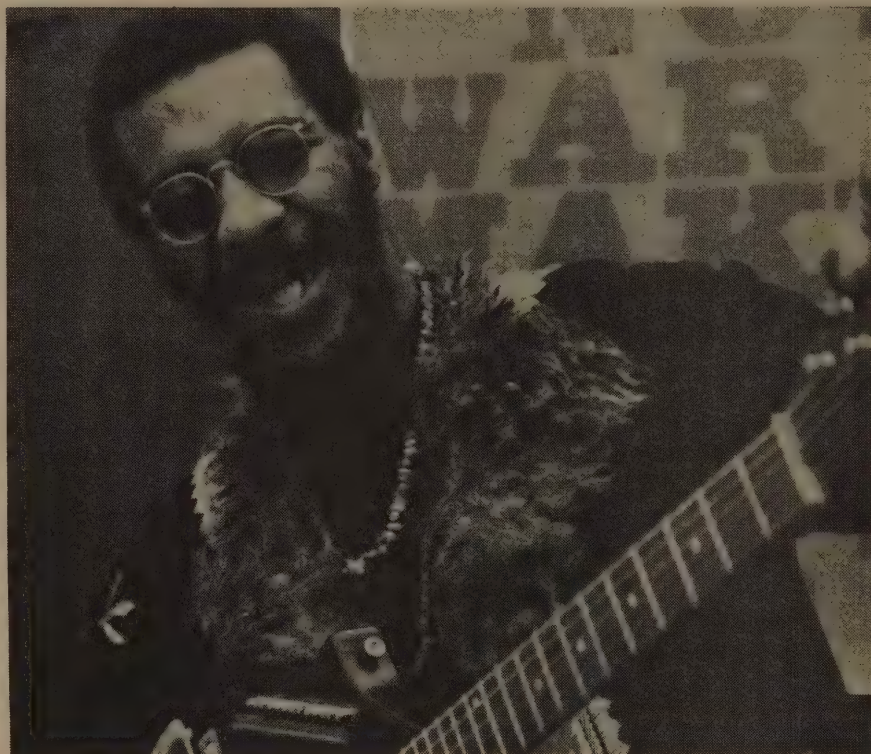
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# THE SITAR GOES ELECTRIC



**RICHIE HAVENS**, outstanding folk rock and blues artist, performing with the new Coral Electric Sitar. Richie has just finished an S.R.O. concert at Fillmore Auditorium on the Coast where he made new sounds and new music with the sympathetic strings of the Electric Sitar. "A cool new world," Richie says.

American ingenuity has taken the Indian sitar popularized by the Indian virtuoso, Ghan Ragaman, and made it accessible to any guitar player. The sitar sound can now be played by all guitarists on the Coral Electric Sitar. Not only does the electrified instrument duplicate the authentic sitar sound, but in addition, plays chords as well as melody. Its great advantage is that it can be played by any guitarist. Although it takes many years of intensive study to learn the primitive Indian instrument, which is extremely complex in terms of construction, size, and playing action, the electric sitar has six play strings which are tuned like the standard guitar, with thirteen exposed sympathetic strings which can also be played for special effects.

"Great sound," says Al Nichol, lead guitarist for the famous Turtles. "The

beauty of the electric sitar is its familiar shape and tuning method, and the fact that you don't have to spend half a lifetime learning the instrument."

"Once you get the feel of sustaining your fingering and adjusting the controls, you can do more with the electric sitar than you can with the original," says Tom Dawes of the Cyrkle.

Gabor Szabo, Don Costa, and Furnley Benton have added the exciting sitar sound to many of the current hits on the charts today.

Vincent Bell, Decca recording artist, and one of the country's foremost guitarists, pioneered the idea of going electric with the raga sound. It took the Danelectro Corporation almost a year to make it possible for any guitarist to achieve the sound produced by the Coral Electric Sitar.





Tom Dawes of the Cyrkle says, "Vinnie Bell has invented a groovy axe. We have just returned from a gig in Louisiana with the Turtles and they flipped everybody out using the Coral Sitar on a song called 'Chicken Little Was Right.' We wrote one of the tunes in the motion picture 'Squeeze Play' for the Electric Sitar. We called it '2 1/2 in D7' and featured the Sitar double-tracked and recorded both acoustically and through an amp."

#### ABOUT VINCENT BELL AND THE CORAL ELECTRIC SITAR

Among professional recording guitarists Vincent Bell is recognized as a musician's musician. He has achieved this status as a result of a unique combination of talents: musician, artist, inventor, craftsman.

For many years he has been a consultant to the Danelectro Corporation, a leading manufacturer of electric guitars and musical instrument amplifiers. One of Vinnie's earlier contributions was the introduction of the electric twelve-string guitar, called the Bellzouki.

When Vinnie heard the primitive Indian sitar for the first time he recognized the potential of the sitar sound for today's music scene. Although the Indian instrument is very difficult to play, Vinnie, because of his exceptional talent, was quickly able to master this instrument, which ordinarily takes many

years to learn. Soon Vinnie was using the Indian instrument on recording dates. "How could American rock musicians learn to use this difficult instrument?" he asked himself. Why not create a new instrument, an electric sitar similar in line to the guitar which could then be played by any guitarist; one that could be used at recording sessions and which could be played with a group, rather than dubbed in separately. After a year of intensive research and development a new instrument was born - the Coral Electric Sitar. The Coral Electric Sitar can produce full chords. Its range spans nearly four octaves. The sympathetic strings can be stroked. This versatile new instrument is rapidly being acquired by the foremost guitarists and groups of the music world who can now make "Instant Sitar Sound." □

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HP-48



# THE BUFFALO SPRINGFIELD

## Steve & Neil Discuss Their Recordings



Anyone who owns the new "Buffalo Springfield Again" album (Atco SD 33-226) has undoubtedly sat with his ears in between two stereo speakers and shivered as the huge, sonorous orchestral crescendo at the beginning of "Expecting To Fly" passed right through his head. It's a nice, safe legal thrill with the music coming at you and going through you and surrounding you, and we know lots of people who play that opening passage over and over again.

But there's another interesting stereo effect in the song that you may have missed. At a drumbeat in the middle, all the instruments change sides. The guitars, drums, piano, strings and voices move to opposite speakers.

This is only the beginning of the **freaky effects**. The Buffalo have recently discovered the joys of experimenting

in the recording studio and they plan to get into a lot of new ideas on their next album.

If you're among those who found the first Buffalo Springfield album disappointing, you might enjoy knowing the group wasn't too happy about it, either.

"The first album was an introduction to the fact that the group had actually been in a recording studio. That's about all that it represented," drawled Neil. "We were there!"

"The material was more commercial than the material on our second album; however, it was recorded by our old managers who have different recording techniques than we would like to use."

The Buffalo Springfield recently disassociated themselves from their former managers. Now the group has complete control over everything, from

recording sessions to album covers, to publicity photos, to finding jobs. They also have to concern themselves with things like paying taxes.

Musically, the situation couldn't be better. The group was able to put all their ideas into "Buffalo Springfield Again" and they've produced a delightful album with tasty doses of folk and country music, jazz and good ol' rock and roll.

Neil Young and Steve Stills, who wrote and produced most of the songs, told us a little about their music.

"'Expecting To Fly' took a long time to write," Neil said. "It came from two or three different songs that I moulded together and changed around and fit together. We spent three weeks recording and mixing it."

"Some people have said that you can't hear the lyrics too well. I like to hear lyrics and I can hear the words to it. They are buried in spots, but the general mood of the song is there. That's what matters in that particular song. It's not like a modern recording."

"That recording is based on an old theory. The new style is to try to hear every instrument clearly. The old one is the old Phil Spector idea of blending them all so they all sound like a wall of sound."

The two pianos on "Expecting To Fly" are difficult to spot, but they add several necessary bricks to the wall. "The electric piano is playing a melodic figure in the bridge and it sounds almost like a bass. Underneath that, way down, is a concert grand piano adding a bottom to it," Neil explained.

"There's going to be a song in our next album called 'Whatever Happened To Saturday Night,' which will be a combination of the two recording styles," Neil promised. "Parts of it will be cut in different studios, then put together to get the old big sound and the modern clear sound."

"The idea for 'Rock and Roll Woman' came from jamming with David Crosby at his house," Steve said. "We got hung up on the F to D change in D-modal, which is mountain-minor tuning. We kept playing it over and over and over again. So I just made up a



melody and finally wrote words. When we went into the studio, David was there and he did what Ahmet did on 'Bluebird.' At one point he just said to us, 'OK, I think you've got it.'

Often it's important to have an outside opinion; someone to tell a group when to stop recording before they squeeze all the spontaneity out of a song. It's especially helpful when the group is supervising their own sessions for the first time.

Steve had no production experience before the "Again" album. He just applied everything he'd observed at previous recording sessions, laid the tunes down, made a rough mix, asked a recording engineer for an opinion and made any necessary changes.

"It was all hit and miss. It was a great experience and I'll get into it a little better next time," he suggested.

Last summer, Neil served a brief apprenticeship with producer-arranger Jack Nitzche, who's created music for dozens of excellent records by artists like the Righteous Brothers, Gary Lewis, the Rolling Stones, Jackie DeShannon, the Ronettes, Tim Buckley, Zal Yanovsky and at least seven hundred more. Neil credits Jack as his major influence in the past year.

"He turned me on to a lot of things that I'd forgotten had happened," Neil said. "He taught me a lot about how to record drums and make them sound airy, rather than biting. In some of my songs it's better to have the drums sound less like a percussion instrument and more like a sound effect."

Steve told us about "Bluebird," which was a modest hit for the group. "I wanted to write a piece that had an Appalachian ballad-feeling in the lyrics. Actually, 'Bluebird' should have been called 'Ballad Of The Bluebird,' but at the session they asked me the title and I forgot to include the 'Ballad Of The Bluebird.' I wanted it to start as a rock and roll song, and slowly develop into what it really is, which it does in the third verse, when the banjo comes in.

"That's the kind of music I started out doing in the Village in little bitty coffeehouses, passing the hat."

The only thing Steve had to say about his composition, "Hung Upside Down," is that it has "an almost saxophone sound of two guitars overdubbed. Richie sings the first half and I sing the second half."

"Everydays," recorded live with no overdubbing, has a jazz feeling. "It kind of smacks of some early Miles Davis slow tunes and a little Brubeck," said Steve. "It just fell out one day when I was riffing in three. Then the time change happened and the second time change."

The lead guitar on "Sad Memory" wasn't actually "recorded across



town," as the liner notes indicate. It was just an inside joke about the deep, distant echo sound.

The guitar riff in the background of "Mr. Soul" is based on the Rolling Stones' "Satisfaction," which was taken from Martha and The Vandellas' "Nowhere To Run," but the beat is appropriate for a song about a discotheque and groupies and that scene.

"Actually," said Neil, "I just took the riff from 'Satisfaction,' changed it a little bit and added a minor fifth harmony on top, which changed the sound. I felt like what the lyrics say, so I sat down and wrote them.

"I wrote the first verse of 'Broken Arrow' right away but I couldn't get a refrain, the part that goes 'Did you see them in the river?' I finally got it by borrowing from another song I'd written a year and a half ago," Neil said. "Then I mixed it up and came out with the refrain. I had a two-minute song with no repetition, so I figured the only way to make it work would be to turn it into a six-minute song, repeat the refrain three different times and take it into three different movements.

"It didn't end up to my satisfaction, but the idea is there. I didn't have enough time to complete in the way I wanted to. There's many little things in it that all relate to the general feeling. We tried to cut a verse out to make it a single but it just didn't work.

Neil considers one verse of "Broken Arrow" the best he's ever written. It begins, "He saw that his brother had sworn on the wall, he hung up his eyelids and ran down the hall, his mother told him a trip was a fall, and don't mention babies at all."

"It's just an image of being very scared and mixed up," he said. "The broken arrow is the Indian sign of peace, usually after losing a war. A broken arrow usually means that somebody has lost a lot.

"There'll be at least two or three more songs on our next album. 'Broken

Arrow' was sort of a pilot."

The back of the album deserves a few explanatory paragraphs. The Buffalo list and give thanks to various "friends, enemies and people we don't know from Adam, for their influence and inspiration." Among the names are the Nurk Twins, which is what John Lennon and Paul McCartney called themselves when they began as a singing duo; Robert Zimmerman, better known as Bob Dylan; Joe Mara, owner of the Night Owl; and Jim Friedman, who is a songwriter, wrote "The Hills Of Shiloh," collaborated with Shel Silverstein and once arranged for the 10-Voice Au Go Go Singers which included young Stephen Stills. Steve got most of his knowledge of vocal harmony from Jim.

Ken Koblun is the bass player who came down from Canada with Neil Young and was in the Buffalo for a while. Chip Douglas, who now produces the Monkees, was once a member of the famous MFQ, along with new Spoonful Jerry Yester and Cyrus Faryar.

Fred Neil is a major underground folk hero and his two Elektra albums ("Bleecker And MacDougal" and "Tear Down The Walls") should be in everyone's record collection...after you've bought the new Buffalo Springfield album, of course. After all, this is their article.

The album is dedicated to Barry Friedman, now a producer for Elektra Records, who allowed the Buffalo to stay in his house and got them a job way back when they were still playing acoustical instruments. Steve regrets that they weren't able to work with Barry and learn about record production together. "It would have taken away a lot of the grief we've been through in the last year...like the first album."

But there was one good thing about the first album. It made "Buffalo Springfield Again" possible and it made the next album worth waiting for. □ don paulsen



Bill "Smokey" Robinson, the leader of the Miracles, couldn't decide between athletics and engineering. At Northern High School in Detroit (where all the Miracles were born and grew up) he was a football and basketball star, and at Highland Park College he studied engineering. But, he was also a talented singer-musician-composer, playing the saxophone and piano in school shows, singing in the glee club, and writing and acting in shows. The engineering profession lost a promising student when Bill, who had somehow found time to sing on week-end club dates, found the lure of show business too strong, and quit school to concentrate on music. Today, Bill is not only the group's lead singer — he also composes many of their hit tunes, produces and writes for other Hitsville acts. A few of his big songs are: "Shop Around," "The One Who Really Loves You," "You Beat Me To The Punch," "Two Lovers," "You Really Got A Hold On Me," "Ain't That Peculiar," "I'll Be Doggone," "My Girl," and "Don't Mess With Bill."

# SMOKEY ROBINSON

## *The Miracle Of Motown*



HP: Would you talk a little about the competition between Motown songwriters? For instance, how was your song, "The Way You Do The Things You Do," chosen to be the Temptations' first big hit?

Smokey: At the time we had those competitions quite often between the writers and producers. Everybody would do songs for the acts. We also invited outside people to review a batch of records. My record won. Bobby Rodgers, one of the Miracles, and myself were on the road at the time. We just kept going over and over it on our way to a date and wrote the whole song in the car.

HP: What was your first big song?

Smokey: I think it was "Bad Girl" for the Miracles.

HP: Where do you get your inspira-

tion for a song?

Smokey: I have never consciously written a song through a personal experience or an inspiration. I never write about things that happen to me. A lot of writers will say they did a song because they were in a certain mood but that's never happened to me. I can write happy when I'm sad or sad when I'm happy. I just get an idea and work on it.

HP: Can you work on more than one song at the same time?

Smokey: Sure, because we always do more than one song at a recording session. We usually do four or five songs on a session. I'm also the producer for my songs, so I'll work with an arranger to get the song ready for a session. We have several arrangers at Motown. I tell them what I want and they put it on paper.

It's all worked out like that before we start recording.

HP: Do you have a personal favorite song?

Smokey: That's hard to say.

HP: How many songs do you have in your catalog?

Smokey: That's even harder to say. A guy from Jobete Music who tries to get our songs placed with outside artists came to me with some of my songs that went back to 1957. I didn't even remember some of them.

HP: How long have you been writing songs?

Smokey: I did my first one when I was about six for a play at school. It came out of a little poem the

teacher wanted me to do. I didn't start professionally till around 1957.

HP: Is that when you started with Motown?

Smokey: No. When I first met Berry Gordy, there was no Motown. Motown was formed in the latter part of 1958. We just started it locally. Before that Berry produced records by the Miracles and leased them to other companies. We were on the End label in New York first and then the Chess label in Chicago.

HP: If you took the modern music away from your records and the Temptations' records, do you think they would sound like the old singing group records?

Smokey: When I listen to those old 78 r.p.m.'s, there's no music there, really, at all. Maybe a piano, drums,



the group and a lead singer. We produce now on a much larger scale. We might have a whole symphony orchestra now. If you took that all away, you probably would have that old basic sound. When you have a group, you want to start with the basic group sound.

HP: Were you ever involved with any of the old groups?

Smokey: No. I started off with the Miracles. We met at a recreation center in Detroit around 1954. We were just a bunch of guys that got together and sang songs. We got into talent shows around the city. One day we went for an audition with a guy and he didn't like us but Berry happened to be at the audition. At the time, Berry was writing songs and he got us to do background singing for some of his records.

HP: Did you listen to a lot of records when you were a kid?

Smokey: Oh yeah, everybody. I have records by every group you could imagine. Some of my favorites were the Spaniels, Moonglows, Clovers, The Drifters. I was a fanatic. I had a few records by the Orioles but the Ravens were out of my time. To me the Ravens were like the Mills Bros. They were before my record era. I like the records that I grew up with when I started dancing and buying records. My mother had the Ravens records and the older ones and I heard them a lot when I was little. My mother played a little gospel, too. I was never interested in gospel, though.

HP: Were you singing your own songs when you first formed the Miracles?

Smokey: By the time I formed the Miracles, I must have had at least one hundred songs. We didn't sing all of them. Berry liked a couple of them, so he put one on the flip side of our first record. It was called "Mama Done Told Me." Every one of my songs that I showed to Berry, he criticized. He told me exactly what was wrong with them. So I threw all those songs out. Then I started from scratch, using the things Berry told me. I'd say that Berry has been the greatest thing that ever happened to me. He's fantastic. He's helped me in every way.

HP: How have you improved as a writer?

Smokey: I learned to have a basic plot and stick to it. Everyone must be able to get some sense out of it.

There can't be a lot of meaningless words. I always try to write a complete idea or a story. Since I produce my own records, the music and all the production is built around my basic song. I work this way with the Miracles or any of the other groups. The other producers and writers at Motown, including myself, work with all the acts. We aren't specifically assigned to one or two groups. This goes back to whoever happens to come up with the best song for a particular act.

HP: Holland, Dozier and Holland are producers, too, aren't they?

Smokey: They are the most fantastic producers in the world today, and I'm not exaggerating. They have sold more records than any other producers in the world.

HP: Do you work with one engineer?

Smokey: No. We have five engineers, and we work with anyone who's available. Whoever's on duty for a session cuts it and whoever's on duty for mastering does his job.

HP: I've heard so much about your production meetings. What goes on there?

Smokey: We don't allow any outside people at these meetings. We just listen to completed songs. There might be ten songs on Martha and the Vandellas. We listen to them, sort them out and decide on the best ones. Those meetings determine what records get released.

HP: Do you write a song specifically for a certain group?

Smokey: Sometimes. The Temptations are very good friends of mine and I wrote "The Way You Do The Things You Do" specifically for them. Now the Temptations have a different groove from the Miracles. I know them so well that it was easy for me to get the right feel. In general, my songs are written basically the same way. I also did "My Guy" specifically for Mary Wells. As I was writing the song, I could hear her doing it. Then I collaborated with Ronny White on "My Girl" also for the Temptations. I had the first record on the Supremes called "Your Heart Belongs To Me" but they didn't hit till Holland, Dozier, Holland got them. They're fantastic. They have hit after hit after hit.

HP: You don't have a girl in the Miracles any more, do you?

Smokey: Yes. My wife still records

with us but she doesn't do personal appearances with us.

HP: What kind of band do you carry?

Smokey: We have a guitarist and bassist and a drummer with us all the time. We add to that now and then to make seven or eight pieces. Sometimes we use the basic trio on records, too.

HP: How do you answer critics who say all the Motown records sound the same?

Smokey: I disagree with them. There was a time when Holland, Dozier, Holland were doing so many things on all our acts that they gave their flavor to the Motown sound. They were getting the releases at the time because they were getting the best songs. I think the critics are blinded by that fact. Even if everything does sound the same, it's successful. How do the critics answer that?

HP: Do you prefer performing or writing?

Smokey: I'm so wrapped up in both of them that I couldn't choose. We've been on the road since 1958. If I preferred writing to the road, I'd just stay home and write. But it's all in my blood now. Both segments are my whole life. I fell in with the whole thing from the very beginning. The Miracles were all guys that I grew up with and I still love them very much. My wife was with me all the time, too. Ever since I can remember, I wanted to be an entertainer. I never got homesick but there were times when it got pretty rough. I never wanted to give it up.

HP: What was your life like as a child?

Smokey: Just a normal American Negro growing up in the ghetto in Detroit. I played a lot of sports and listened to music. My father was a truck driver for the city. My mother passed away when I was ten and I was raised by my sister who had nine kids of her own. We just lived and tried to make ends meet. When my mother was alive, she was very good to me. She never put any of my questions aside. Anything I asked her about life, she would give me an answer. No one in my family tried to discourage me from show business. But, no one encouraged me, either. My father only went up to the third grade in school and he made his own way in life. His dream was for me to go to college. I was in Junior College in Detroit when I



made my first record. I went to my father and told him I had to try music first. He understood. He told me if it didn't work out, go back to school.

HP: Who are some of your other favorite songwriters?

Smokey: Burt Bacharach, John Lennon, Paul McCartney, Bob Dylan. Those are my favorites outside of Motown.

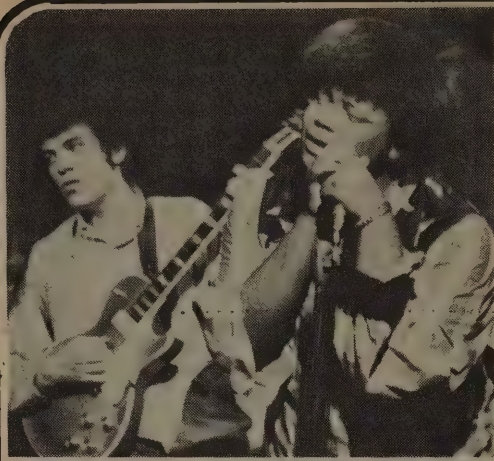
HP: Are there any current records out that you like?

Smokey: Sure, there's a lot. I listen to the car radio quite a bit. I think "Soul Man" by Sam and Dave is fantastic. "Never My Love" by the Association, "To Sir With Love" by Lulu are real good, too. If it's a good piece of material, I like it. I'm just a music lover. I like anything from gut bucket funk to long hair symphonies if it sounds good to me. Even country western music I dig. They have some of the best songwriters around. Every one of their songs has a message.

HP: Do you find your songs going in any new directions?

Smokey: No. I'm avoiding fads - psychedelic and all that. I just want to keep writing good songs that will mean something today and twenty years from now. □ jim delehant





# MIKE BLOOMFIELD

## Leader Of The Band



The failure of the Electric Flag's first single, "Groovin' Is Easy," on Columbia is by no means the fault of the Electric Flag. Lack of air play was one factor, and being just another group added to Columbia's hundred-odd artist roster didn't help much either. But, the Electric Flag will happen if their super-star egos continue to think as one. (Groups do have a bad habit of breaking up, you know.)

Guitarist Mike Bloomfield, and his old friend and organist, Barry Goldberg, left other groups to form the Electric Flag. Mike was never happier or more excited over the idea of finally having his own band. "Wait till you hear 'Groovin' Is Easy,'" said Mike, "you won't believe it. It sounds like 400 pieces. All the influences in production I've ever had come out in it...Phil Spector, Bob Crewe, George Martin."

The Flag is one of the many "big" rock bands embarking on a new musical experience that may well be the next thing...a conventional rock rhythm section, plus four or five horns playing complex material. Although rock groups using horns on their recordings has become a common practice, it is a new concept for live gigs. It would seem that the gigantic sounds on records are forcing bands to recreate their sound onstage. (See Music Spotlight in this issue.)

Now we'll let Mike Bloomfield tell you where his new music is taking him and us.

**HP:** Why do blues musicians get into other things after playing it exclusively for so long?

**Mike:** Once you've mastered blues and you're satisfied with it and you

can make old men hold their heads and moan - well, you know you're good, as good as anybody in the genre. But would you play this the rest of your life? I'd be very contented playing nothing but blues,

but I'm not going to get any better at it. I'm into rhythm and blues now because Buddy Miles, our drummer, sings it very well. I don't dig playing that a whole lot but it's okay. I like to hear it and I'd like to produce it on Atlantic type records, but there's no big thing for a guitarist to play. So I definitely want to go on to other things. What they are I don't know. Blues has taught me a whole lot about melody and lyricism and emotional music. I learned that all ghetto music is related. Blues, Flamenco, Fado, Russian Gypsy music, Jewish prayer music, Indian music are all very related. They all have quarter-tone scales and bends and slides. The instrumental styles are very vocal. They all have minor scales and long ornamental runs. I know that when Ravi Shankar bends and shakes a string...boiiiing...I know when I do it, it must feel the same to his hand as it does to mine. When you're bending a string, you want to sob, be as vocal as possible. All those musics really reach me now. John Coltrane plays just like that. All that ghetto music. It's music of the oppressed. You don't have to be from a ghetto to understand that music, but you do have to be oppressed. Your head has to be messed up. You've got to pay a lot of dues. I've got so many crazy things in my mind, but I couldn't play blues if I wasn't messed up. Old Paul Butterfield, he plays blues so authoritatively, so passionately, so strongly, because he's really a crazy, weird, disturbed cat. You've got to have this madness inside you. Complacent, nice guys will play complacent, nice music, like John Sebastian. Groovy music is nice but you've got to be crazy to play blues. Now the Stones look pretty crazy but they never got good with blues. People see things in the Stones that I don't see. There are tunes like "19th Nervous Breakdown" where they have this super-electric-shrill-messy-crazy sound. It's an artistic thing in itself. I see why they're popular, but I don't dig them. Their finest music comes when they imitate the Beatles. They're just not heavy enough. Like "Going Home." Jagger can't sing. He sings better than me, but he can't sing.

**HP:** In your opinion, on what recording do you play your best guitar?

**Mike:** On "The Trip" album. My best blues playing is on that. I don't think any of the Butterfield stuff is good. The best Butterfield things are still in the can at Elektra. People have recorded the Butterfield band during live gigs in clubs



when we were really cooking, and those amateur recordings are the best I've heard. You haven't heard Barry Goldberg's best playing either. He played fairly good organ on the Charlie Musselwhite Vanguard album but he's better on the Mitch Ryder records like "Devil With A Blue Dress." He played piano on that.

**HP: Who are the guys in your band?**

Mike: Peter Strazza plays tenor and baritone and flute; Marcus Doubleday, trumpet and fluegel horn; Barry Goldberg plays keyboard instruments; Harvy Brooks, bass; Buddy Miles, drums and vocals; and myself on guitar. Nick Gravenites is the vocalist, Nick can play guitar and percussion like conga drums. He also writes songs. I want to get the band on the road a lot more, but it's so difficult. Plus we're doing movie soundtracks and we have to get an album out.

**HP: Are you working on the album yet?**

Mike: All the songs are pretty much set. We still haven't got an overall image set yet. Like the Mothers' and the Sgt. Pepper's albums. I think we can do it with the American music thing. I want to get as many facets of American music as I can on the album. You've got to hear "The Trip" movie soundtrack we did. There's some really good blues guitar on a track called "Getting Hard." The soundtrack is on the Tower label. But, we'll be recording our Columbia album shortly. One of the songs I'm working on will be "Dedication To Steve Cropper." He's a beautiful cat. His music is so heavy and hip. I love Stax. Steve is the whole Stax thing. Cropper's band was easily the best band at the Monterey Festival. Dick Dunn is the best bass player. All they had was a tenor and a trumpet and they were incredible. Barry Goldberg sounds a lot like Booker T. except he doesn't know as many chords as Booker.

**HP: Do you like the Doors' organ player?**

Mike: Yeah, he's great. The guitar player is very good, too. He sounds a little like me but he's very lyrical and logical. The organ player is really good. He plays bass on the organ. I've only heard "Light My Fire" and I didn't like the tune much but I dig the solos. The organ player in Procol Harum sounds a lot like Barry, too. I like Vanilla Fudge a lot, also. You know my opinions are really getting messed up. I'm beginning to like everything I hear today. Everything sounds good to me. Jimi Hendrix,



too. He's the most happening thing now. His album is real heavy. It's the best debut album I've ever heard. He plays all kinds of guitar like Curtis Mayfield, like Steve Cropper, he can play great blues and he's got his own style. He's the greatest. Nobody plays guitar like him any more. Hendrix isn't as good as Eric Clapton, but he is good.

**HP: What kind of music do you listen to most now?**

Mike: Gospel. I'm into that most

of all. There's the best singing happening in America. Every year the singing is getting much more gospel-like: more ornamental, more scales. But everybody is an amateur next to the gospel singers.

**HP: Are you still into blues?**

Mike: I'm into it as much as any blues cat. I've mastered the idiom but I'm going on to other things now. I love it and I wish I could sing blues, but I want to do something else now.

**HP: Weren't you originally on Warner Bros.?**

Mike: Columbia gave us a lot more bread. I wanted to be on Atlantic most of all. Their heads and hearts are in the right place and I really admire them. But, Columbia came up with the most bread.

**HP: Is it expensive to keep a band together?**

Mike: Yes. I've lost a fortune, about \$6,000.

**HP: Are you trying to control this all yourself?**

Mike: I was for a while but not any more. I'm letting our manager, Al Grossman, take care of that. I've had that. I don't like to be leading anything. I just want my music to get exposure. I don't dig to keep those tight reigns on everything like Frank Zappa does. He keeps his cats under control. I don't dig that at all. I'm too messed up myself to control other people's minds.

**HP: For your American music thing are you going back as far as the old singing group songs?**

Mike: Yes, but I think it was a rather insipid period of music. I studied the entire "doo wop" scene with real thoroughness - how it started from gospel, the N.Y. scene. Most of the "doo wop" groups were too young. They were just kids and they all sounded the same. Listen to all the minor groups like the Cadillacs. They're all off key. There's a bass singer with a half-cracked adolescent voice and a very high falsetto and people doing random things. It's not really together. Stuff like "Zoom Zoom Zoom." I like to listen to them but it's too boring. I recently had a Fats Domino renaissance where I listened to everything he did. I love his stuff. A while back I listened to all Little Richard things. Little Richard's two best recordings were "I'm The Loneliest Boy In This Town" and "Goin' Home Tomorrow" on Specialty. I never knew what a great singer he was until I listened to this carefully. I'm sure Otis Redding learned how to sing from Little Richard records.

**HP: What do you think is next?**

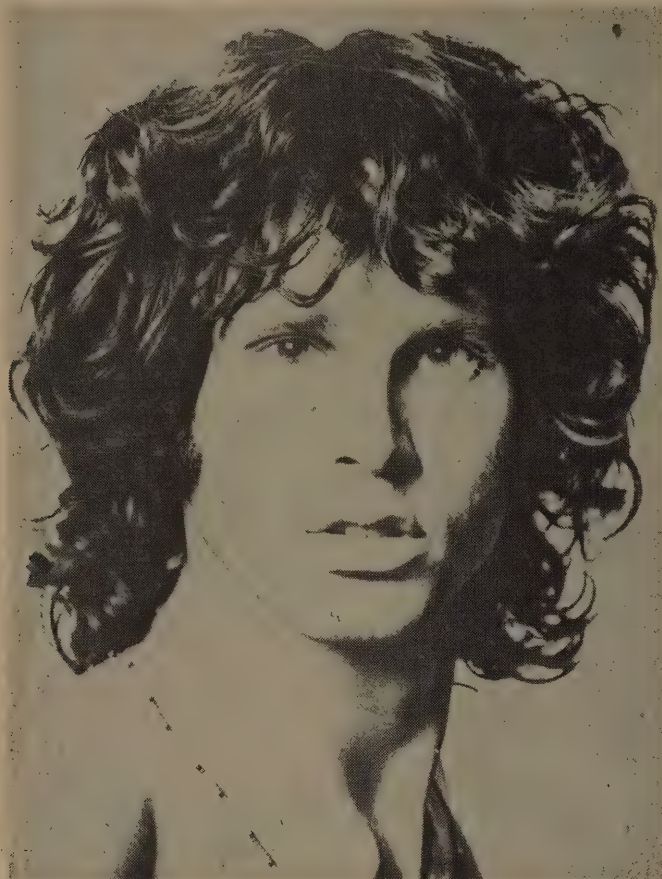
Mike: It's hard to say. Probably more complex music. Huge, long pieces will slowly make singles obsolete and the emphasis will be on albums. The albums will be like a movie. I got this feeling from the Beatles' Revolver album and the Mothers' album. People will charge \$10 for an album but you'll really get your money's worth.

□ jim delehant





# GRANNY'S



*Jim Morrison*



*(New) Peaches and (Old) Herb*

Sometimes I'd much rather listen to a group's music than read any gossip about them. Wouldn't you?...All of you should own the **Beatles'** "Magical Mystery Tour" album and listen to it often...**Micky Dolenz** will write and direct an episode of the Monkee TV series...**Cream** drummer **Ginger Baker** collapsed while filming a BBC-TV show. A few days later he insisted on appearing with the group at the Marquee Club in London but the following day he entered a nursing home...Rhythm guitarist **Phil Sawyer** has left the **Spencer Davis Group** "by mutual agreement." His replacement is **Ray Fenwick**, who was formerly playing in Holland with the After Tea Group. Spencer and group tour American colleges in March...The **Rolling Stones** will soon open their own recording studio which will include a TV and film studio. The two-million-dollar facility will be backed by four American investors and controlled by the Stones, who also hope to launch their own record label soon. The **Beatles** have expressed an interest in the venture. And that long-long-long-await-

ed **Stones** movie may be filmed in France early this year, but don't hold your breath...**Bobby Goldsboro** bought a new home in Nashville...**Petula Clark's** version of **Scott McKenzie's** "San Francisco (Flowers In Your Hair)" was No. 1 in Thailand. Worldwide sales of Scott's version is between ten and fifteen million...**Joe Tex** and his band and **Gladys Knight and the Pips** wowed audiences at the Saville Theatre in London. Lulu's new hobby is painting in a **Picasso** style. Will Picasso retaliate by releasing a record?...**Monkee** record sales figures: ten million singles and twelve and a half million LPs...**Paul McCartney** helped produce "Thank You Very Much," a hit in England by the **Scaffold**. Paul's 23-year-old brother, **Mike McGear**, a member of the **Scaffold**, wrote it...**Chad Stuart** and **Jeremy Clyde**, having recently released the very successful LP "Of Cabbages And Kings," are splitting up again - temporarily. Jeremy will tour in the play "Black Comedy" for six months while **Chad** writes motion picture scores and musical comedy material...The **Cowsills** tour Eur-

ope this fall...**Herb** has a new **Peach**. The original **Peaches**, **Francine Day**, left the duo, so **Herb** is now singing with the lovely **Marlene Mack**, formerly with the **Joytones**, a recording studio back-up group...The **Lovin' Spoonful** and **Zal Yanovsky** showed up for a concert by **Buck Owens** and the **Buckaroos** at the Village Theatre in New York...**Turtle Jim Pons** flew to Lebanon, Oregon to marry **Nanette Gerry**, his long-time sweetheart...The **Dave Clark Five** has filmed six half-hour TV shows which they produced and directed themselves...

The cover painting of the new **Jimi Hendrix** album, "Axis: Bold As Love," which depicts a 20-armed **Jimi** surrounded by Indian gods, cost over a thousand dollars...The **Jeff Becks** were divorced...**Zal Yanovsky** is the first rock and roll star to be a regular panelist on a TV show. He's on "Get The Picture," a new game show...**Every Mothers' Son's** new bass player, **Don Karr**, was formerly with **Neil Diamond** and the **Night People**...The **Night Owl** in Greenwich Village is now a poster and button shop

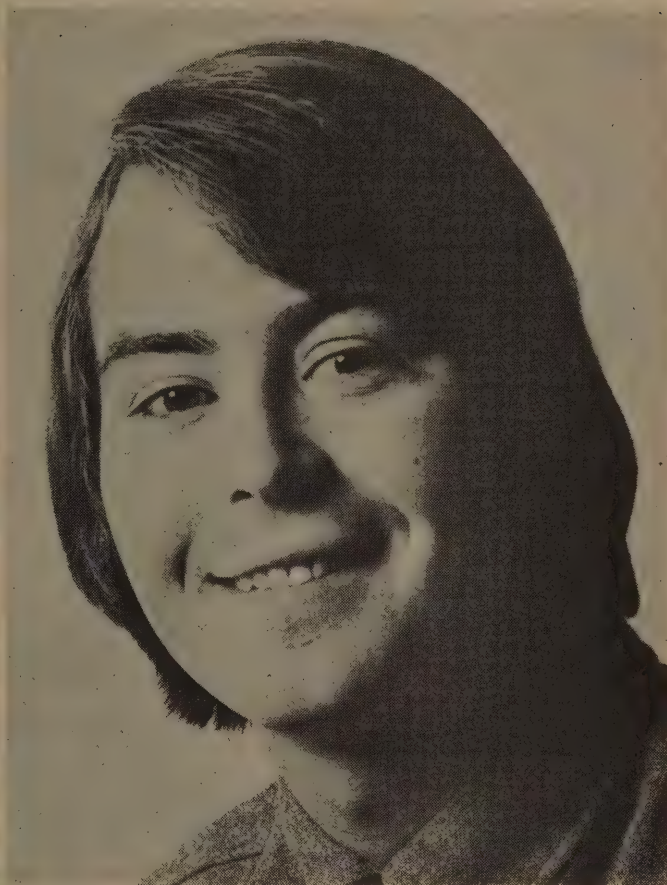


# GOSSIP

Got any questions  
about the stars?  
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*Ginger Baker of the Cream*



*Joe Butler*

with a large and groovy selection. Don't miss the black light room in back and the hot dog wagon right in the middle of the store...**Salvation**, a San Francisco group, probably never wants to see New York again. Their first night in town, most of their equipment was stolen; the second night, their bass player was beaten up; and on their last night, they were arrested for not paying their hotel bill, which they thought had already been paid. Maybe that's why they play so loud...

The latest **Mama Cass** rumor this month is that there are no Mama Cass rumors this month...Records you owe it to yourself to own: "After Bathing At Baxter's" - **Jefferson Airplane**, "A Beacon From Mars" - **Kaleidoscope**, "Forever Changes" - **Love**, and "Hayden & Boccherini Concerti" - **Jacqueline Du Pre**...Work on "The Magical Mystery Tour" forced the **Beatles** to postpone their visit to **Maharishi Mahesh Yogi** in India...**Granny Goes To The Movies**: "Valley Of The Dolls" is the unintentional comedy of the year. The lavish production suffers from

wooden acting and an unbelievably corny script, based on the ridiculous best-seller. You won't believe the scene where a press agent says to little **Patty Duke**, "Look at you. You're twenty-six years old and you look thirty-six." Ha. Patty looks all of sixteen. In another scene **Barbara Parkins** tells bikini-starlet **Sharon Tate**, who's about to undergo very disfiguring surgery on her body, "After your operation why don't you come to the beach with us." And the scene where **Tony Scotti**, whose brain has turned into a vegetable, breaks into song in his wheelchair evokes laughter rather than pity. "The Girl And The General," starring **Rod Steiger** and lovely **Verna Lisi**, is an often amusing tale of a bumbling soldier and a peasant girl who try to slip through enemy lines with a general they've taken prisoner. But the ending is a real bringdown. The girl and the soldier, two lost souls who finally find in each other a reason for living, are denied a happy ending. "Bedazzled" is a clever, colorful, witty British updating of the man who sells his soul to the Devil legend. Humor-

ists **Dudley Moore** and **Peter Cook** wrote and star in the frequently hilarious transformation of a shy, tongue-tied hamburger cook into a talkative philosopher, a fly-on-the-wall, a rock and roll idol and a bouncing nun, all in an attempt to win the love of a waitress, played by **Eleanor Bron**. **Raquel Welch** has a role that's equal to her acting talent and her costume: very brief...Did **Vanguard Records** know that **Country Joe & The Fish** were splitting up even before their "I Feel Like I'm Fixin' To Die" album was released? The liner notes read, "Sometimes it's just Country Joe - sometimes it's just the Fish - each of them into their own thing." Anyway, the album is good...**Joe Butler** played drums on **Zal Yanovsky's** first solo album...Are the **Doors** trying to follow the **Rolling Stones** bad boy image? Singer **Jim Morrison** was arrested in New Haven Connecticut after a run-in with the police. He said some unkind things about them onstage after a cop had tried to chase Morrison and a college girl out of a backstage dressing room. What else is new? □



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## HIT PARADER

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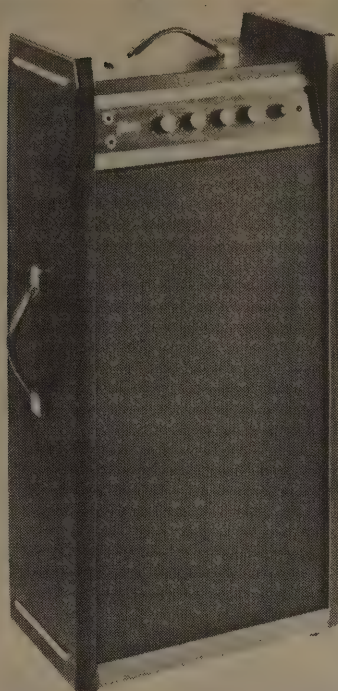
The Doric Organ Company is one of the pioneers in the combo organ field. All their products emanate from one of the largest factories in Italy. The line is now completely revamped and modernized. All models bear a five-year warranty, weigh forty pounds, have an Ebony and Crimson finish with chromed legs, and feature Two Channel (Stereo) reproduction through one or two amplifiers. All are 61 keys, with two octaves of bass and three octaves of treble.

At present, the models consist of:

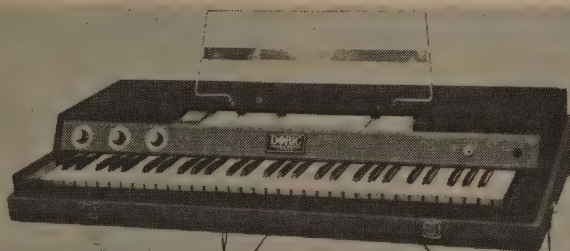
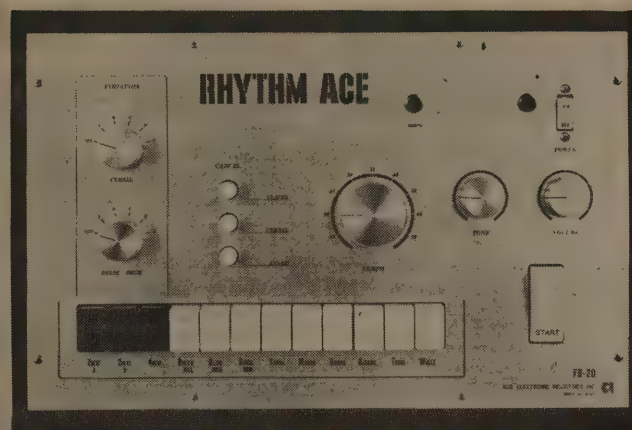
CHEETAH (Model 8R), the only organ with 61 keys at \$495. All treble tones play 4'8'16'. This model also features an optional plug-in reverb unit (most necessary for bass amps). No other low-priced combo can boast 61 keys and a reverb. \$495.00



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# The Birth Of **BLOOD,**

"Everywhere I go around here I find myself staring down at me," said Al Kooper backstage at the Cafe Au Go Go. On all the walls were posters and album cover blow-ups of the Blues Project, the group Al played in for three years, and posters announcing Al Kooper night in July which was to be the big farewell blast before Al left the country.

He never made it. Several months after his "bon voyage" party, Al was still at the Cafe Au Go Go in Greenwich Village. But this time he was rehearsing his new group, the nine-piece Blood, Sweat & Tears, a pioneering exponent of live big-band rock and roll.

"I was planning to go to England, look around, see what was going on, and get into the music scene and do whatever related to what was going on there," Al said, after the rehearsal.

He had been out of the Blues Project for several months and he'd written several new songs which he planned to take to England. He wanted to perform some of the songs before he left, so he put a group together. It included guitarist Steve Katz, who was on vacation from the Blues Project at the time, Bobby Colomby on drums and Jim Fielder on bass, with Al playing organ and singing. They rehearsed for two weeks, doing Al's new songs. When they played together at the Au Go Go it sounded so good Al decided to remain in New York.

"If I could augment the quartet with the horns I'd always wanted, there wouldn't be any need to leave the country," said Al. "That's exactly what happened.

"Once I decided to do it, I realized I was in over my head a little bit because I couldn't write arrangements as clearly as I heard them in my mind. I can write, but not all that well.

"The biggest asset in the band is Freddy Lipsius, the alto player. He's a master at writing charts. We sit down and write all the arrangements together.

"He knew all the horn players. We went through six other horn players before we found the ones we have now."

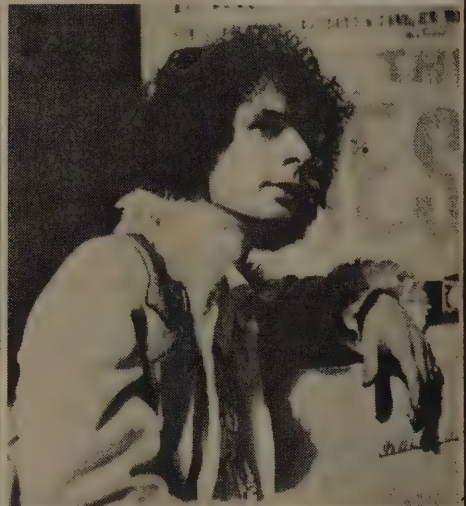
The line-up includes Fred on saxophone, Richard Halligan on trombone, and the trumpeters are Jerry Weiss and Randy Brecker, all veterans of various jazz groups like the Maynard Ferguson, Buddy Rich and Larry Elgart bands.

"Sometimes we'll be nine pieces," Al mentioned. "We have a mystery trumpet player who plays with us sometimes, named John Scadella."

The sound of Blood, Sweat & Tears was influenced by both jazz and rock and roll.

"Maynard Ferguson's band of about four or five years ago is a very strong influence on my arranging, even when I was in the Blues Project. Like, the Vamp in 'Two Trains Running' is from Maynard's 'Ole.' I used to go to Birdland every night to listen to his band," Al confessed.

Also, some of the Schonberg-influenced far-out horn passages on the Bucking-



hams' album, "Time And Changes," demonstrated for Al that other people were moving along similar musical lines. "I really studied that album because it really got to me. But they're not traveling with horns."

Al isn't too worried about an inevitable label that some label-lovers may apply to his group: jazz rock.

"I don't know what jazz rock is. That's

what they called 'The Flute Thing,' but all it was, was a rock band playing a very light jazz number. It's just a little riff I wrote. It just seemed unusual in the context of the Blues Project. If Herbie Mann played it, everybody would probably have fallen asleep. But it's good because it influenced people and it made some of them listen to real jazz.

"I haven't written my new 'Flute Thing' yet."



# SWEAT & TEARS



Blood, Sweat & Tears began with a repertoire of fourteen tunes, nine of which were Al Kooper compositions.

"The band lit a fire under me. I wrote most of the nine songs in three or four months," he said.

"The way I write is weird. I can wake up one day and know that I'm going to write a song. I feel like I have to write, like you feel that you're hungry.

"I have no title or anything, so I work on a piano or a guitar and the song comes out of that. It's all based on a feel that I'm not aware of until I sit down and play around. Usually, melody and lyrics come at the same time.

"Opening lines are very important. The opening line of every song I've written in this batch has always been the thing that's kicked me off to write the rest of it.

"I sit down and play and whatever comes out of the top of my head is the first line of the song, something that sticks. Some of the first lines are 'The kiss of

last night's passion.....,' 'If I ever leave you, you can say I told you so.....' They may seem trite, because they're off the top of my head, but the rest of the song develops the idea with more depth.

"When you write a song you have to either say in a fresh way something that's been said before, or create your own little story. By the way, Pete Townshend is a master at creating his own little anecdotes of songs. It's very hard to do. I've never written a song like that."

Of the nine compositions he wrote for Blood Sweat & Tears, Al considers "Song For A One-Room Woman" his most ambitious effort. "I spent a lot of time on it. Every line means something to me. It sounds Procol Harum-ish in a way, but actually a lot of people have been writing like that, even before Procol Harum gained popularity."

Al has favorite songs in different categories. He's written humorous songs, soul tunes and what he calls "different strokes for different folks." He's pleased with "a

funny song that some people may say is about drugs, but we know better. It's called 'Row Your Boat' (Note: see the Scene, Hit Parader, November 1966). Ha, ha. No, it's called 'House In The Country,' which is just saying that it's really great to get out of the city, get away from everything, go somewhere really far away and carry on.

"A soul song called 'I Love You More Than You Ever Know' is the strongest thing the band plays as a whole," Al stated.

Shortly after the band was formed, five record labels made offers. "We narrowed them down to two and then we went with Columbia," Al said. "They really wanted us and we really wanted them, so it should be a very good marriage.

"We're going to augment the band quite a bit for recording, because in-person you can do quite a lot with horns. There'll be strings, and I like chick choruses a lot because they sing in harmony better than we do."

The underground, that vast, nebulous audience of discerning record buyers, will undoubtedly appreciate Blood, Sweat & Tears. Al has confidence in their support since he and Steve Katz are two-fifths of the Blues Project, which sold thousands of albums and worked steadily for three years without ever having a hit single. But Al won't object to having a hit and he considers most of his music acceptable to a mass audience.

"I think there's really something for everybody. I want to try to get a single launched before an album so we can reach the other people. The album will have much more experimentation than the single."

Comparisons will inevitably be drawn between Blood, Sweat & Tears, the Electric Flag, An American Music Band and the Paul Butterfield Blues Band since all three groups are using horns. But the discerning ear will be able to tell one group from the other without a scorecard.

"I guess other people will try to get us into that competitive thing," said Al, resignedly. "Like, there was always a Blues Project versus Butterfield thing which was unfounded. It was based more on the fact that both groups had 'Blues' in the title. We're still being compared with Butterfield because he has horns now. He's still playing blues. He's just augmented it with horns and he's made it beautiful. He's very jazz-oriented, too.

"Bloomfield's band is beautiful. The Flag is in a Stax-Motown bag, with a lot of original tunes. There's more emphasis on rhythm and blues. We'll do a few R&B tunes, but it's a more white thing.

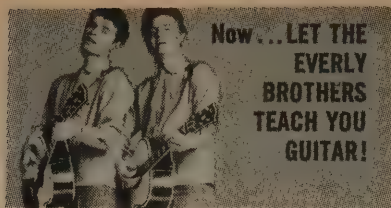
"I love both bands tremendously, but I can't let either of them influence me. They're both doing two different things and they're doing them really well. I think all three of us are doing things that must be reckoned with."

So watch out, especially for the smooth, loud, rock, jazz, richly lyrical, inventive and beautiful sound of Blood, Sweat & Tears.

Al wrapped up the interview with a reaction to the Paul Simon interview in the August Hit Parader. Said Al, "You can tell Paul Simon that I want my Arthur Stubbs album back!" □ don paulsen.







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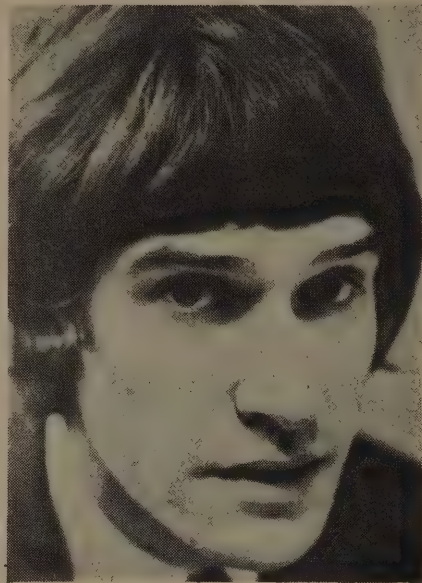
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# RAY DAVIES

## A Study In Frustration



Ray Davies gingerly prodded a piece of BBC canteen pie with an equally suspect fork. Satisfied that the pie was too old to retaliate, he raised his mournful eyes from contemplating the remains of his dinner and considered instead the busy conglomeration of singers, hangers-on and television staff self-consciously bustling around him.

"Last summer I wanted to give it all up," declared the leader of London's Kinks for perhaps the eighty-ninth time in as many days. "I got bored and tired of the rat race, but if I wasn't writing songs and playing music I don't know what I'd do. Probably go and sign on at the Labour Exchange..."

Easily hurt and thin-skinned to the point of no return, at twenty-two Ray Davies looks and talks like someone five years older, who has been through the showbiz mill and back a hundred times. If ever a man was in the wrong business, it's Ray Davies. But he is creative by nature, and creativity wins out, no matter how hard its owner tries to suppress it. An art student before he picked up a guitar and helped his group to make the number one spot with "You Really Got Me" some two and a half years ago, Ray's creative instincts are released through song writing, and even if he is an extreme introvert by nature, he also enjoys singing and playing his songs to an interested audience.

Or maybe 'enjoys' is too strong a word. It is hard to imagine the mourn-

ful Mr. Davies enjoying anything. Yet he has his interests - old films, painting and drawing, football (British style), and a small collection of harpsichord recordings of Bach's music. Oh, and one Al Bowlly LP.

"It is a rat race," Ray insisted, "but then most scenes are, I suppose. If you were working in local government on the council you'd be trying to get the best job all the time. It's the same everywhere."

The prodding fork moved on to the potatoes, Ray's languid eyes following its path disdainfully. "I haven't been doing much writing recently," he admitted, "but when I do start I'll work hard. I always try to get something down every day, whether I feel like it or not. And, of course, you are often writing to a deadline, knowing that you have a recording session coming up."

Many singers, including the enduring Peggy Lee, have shown a great interest in Ray's songs and paid him the indisputable tribute of recording them. He likes writing about people rather than situations: dedicated followers of fashion, well-respected men and session-men have all provided food for his perceptive, if somewhat lazy, pen. He is one of the few original writers in the pop business - the Beatles were among the first people on the scene to point this out - and he prefers to set trends rather than follow them. No dedicated follower of fashion, he.

"I try to work out where everyone else is going and then go the other way," he smiled. "It's not always successful to be different, but the fact that we've done it is a good reward in itself."

"Sometimes people copy our ideas, which is flattering in a way, but it makes me angry sometimes, especially when it's someone you know. It happened the other day - I was chatting with someone and telling him about an idea, and the next thing I knew, he'd gone and done it. But it happens to everyone—you have no control over your originality."

Ray, who is as well-dressed as he is withdrawn, often looks as though he should have been born at the turn of the century, when you feel he would have appreciated the relative calm also. Not surprisingly, a number of his songs—"Sunday Afternoon," and the recent hit, "Dead End Street" among them—have a period-flavor reminiscent of the 'twenties. The composer seems to have a peculiar kind of rapport with the era of the 'flappers' and Prohibition. On "Dead End Street" an uncultured, plod-





ding trombone is a prominent voice, adding an oddly melancholy sound to the proceedings, and, what's more, a sound that could only have originated on the streets of London. Which, not surprisingly, is almost true.

"Originally," the composer explained, "we used a French horn, but then we wanted to re-do it later and all we could get was a trombone player out of a pub!" (Apparently the session 'fixer' went into a local hostelry to engage the services of the said trombonist whose not-so-happy-go-lucky style could not have been approximated by a session-man.) "It's good to get old sounds on songs now and then if you can make them up to date," Ray went on, "giving it a new touch to make it commercial the way that the Troggs are doing now with their old material."

Ironically, since the Kinks are hardly riding the crest of popularity's wave right now, they were the first British group to try out the Indian sound as far back as 1964 on their relatively unsuccessful "See My Friend." "It got into the Top Twenty," said Ray, "but they call it unsuccessful because it wasn't in the top three." He looked as though 'they' would be better off confined to a watery grave than sticking their noses into his affairs.

Nostalgia, claims Ray, sums up the mood of his lyrics, and probably because of that, he will stick mainly to British sources of inspiration for the present. "How about the Chinese sound?" I suggested. "Hadn't thought of that," he admitted moonily. "Any music has quality of some kind, something about it that makes it popular in that particular country. I think people get fed up

with the same sounds and there is perhaps more scope in the music of other nations. Let's face it, we're in this business to please the public and sell records and now the public seems to want more. They're more demanding, so you have to look for new sounds."

With one of his rare moments of humor, Ray commented tongue-in-cheek, "Right now we're looking into Martian music! We'll go to Mars and buy up the place to make sure we've got first rights!"

Although Ray Davies is himself one of the "Well-Respected Men" of the pop scene, he has few illusions about the way that record-buyers see the Kinks. "It's still the image thing. We did the same thing when we first started, dressing up in Kinky clothes and creating an image, and it's the same way with groups like the Monkees. They are not that good; it's only an image thing."

"Don't you get frustrated?" I wondered. "If people aren't really listening to your songs but thinking about four high-booted young men with kinky thoughts on their minds?" Ray shrugged and pushed his plate aside. He looked a little as though he'd lost out with himself the way he'd lost the battle with the BBC's cooking. Politely he excused himself and went back to his dressing-room for a quiet game of cards.

In an hour's time the Kinks would be facing the TV cameras and the eyes of the nation. I wondered how many people knew that one of them would much rather be lying on his back in a country field on a sunny afternoon and listening to harpsichord music from another age. Not many, I'll bet. Valerie Wilmer

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"Because I knew about chords I felt confident enough to start my own group at the age of twelve—how about that?—twelve. I was at Westcliff High School and the other lads were mates of mine.

"It was a touch of skiffle just before that - tea chests and banjos and things - but we only fooled around. I really got serious only when I formed my own group. We called ourselves the Electrics and gigged around at weddings.

"Course, there was no such thing as a bass guitar then. It was me on piano with two guitars and drums.

"I remember, after a while, we got a singer in. A quite old chap he was - he must have been about twenty, while we were all about thirteen or fourteen. He was a good-looking bloke....looked a bit like Billy Fury.

"The group broke up after a while, and I remember I got into a trio with two older blokes who played guitar." He smiled a tight smile, bemused at the thought. "It was strange - we played Les Paul music I didn't really like."

From beginning as a beat-group prodigy at the age of twelve Gary progressed to playing at dances, working until 1 a.m. He was still in school.

"When I left school," he told me, "I was waiting for my GCE results because I wanted a conventional nine-to-five job. At least, on the surface I did. Deep down I think I realized and expected I'd end up playing.

"I remember that at that time I had no other life than the beat group scene. I had no other interests. I lived and breathed music, records and rehearsals.

"I finally ended up with the Paramounts, as you may know, and we even had our own club in Southend."

He got up to have his photograph taken, smiling a gentle smile as he walked across the studio, watched by the permanently miserable eyes of Procol's co-manager, Keith Reid.

When he came back he warmed to the subject of the Paramounts and the four years they spent getting nowhere in particular.

"At the end of it all we had nothing," he told me. "Nothing. Nobody cared. We did a show and then we all said goodbye and never bothered to ring each other or get in touch. There were no disagreements, anything. It was just

MATTHEW CHARLES FISHER



that nobody cared.

"I've never lived away from home, so when I was out of work after that it wasn't as if I had to sleep on the streets. My mum was good to me. I didn't get as far as going down to the Labour Exchange and signing on and getting my dole. I wouldn't have been ashamed. I just didn't bother.

"I remember the first time I met Keith Reid was at a party, and a mutual friend of ours introduced him by saying: 'He writes words.' Keith Reid gave me the words of 'Whiter Shade Of Pale' and I stuffed them in my pocket.

"I didn't read them. It was quite a party, and all I remember is that they got home with me and got put down somewhere. One day I found them again and thought: 'They're nice,' and I wrote some music and started to leap up and down because it worked out. I'd never written music seriously before; it's something you have to get down to, and I never had.

"One day after that I got a strange letter from Keith Reid in which he wrote: 'I am delirious to talk to you.' We arranged to meet and began to compose together every weekend."

That, in fact, was the birth of the Procol story. The Brooker-Reid composing team worked long and hard hours, only to come to London and have music publishers smile and say: 'Yeah, nice.' Nobody really wanted to know.

Eventually, as in a vision, they conceived the idea of a group, the like of which had never been seen or heard before. Procol Harum was on its way.

Gary says he saw himself as a cross between Fu Man Chu and a Mexican at the time of his droopy moustache and "Whiter Shade Of Pale."

Now, he sees himself as an uncomplicated person, with no worries to speak of and a "beautiful, uninhibited Swiss girl friend" to keep him company. I asked him if in the past he hadn't tried to effect too much of a mysterious and moody image, and he told me: "I don't think I'm like that, but when you talk about Procol Harum as an entity you get into deeper waters."

He has no interest in politics - "leave that to Secunda" (Tony, their other co-manager) - but he believes that something must happen to the human soul after death.

"All I know is that only a small part of the brain is used in life," he says, "and there must be something else. I know your body rots in the ground and I don't think you just go sailing up into the air. But there must be something."

He describes himself as fairly conventional and says he prefers to live at Southend, where there's green grass and the air is pure.

We talked about one thing and another until finally I decided to call it a day and I thanked him for his time.

"That's OK," said Gary, deadpan, "but did you know I'm mad?"

I said I didn't. "It's true," he said, with just the faintest of smiles hovering around his face. "I am mad."

"I also put spells on people. I specialize in white magic. I put a spell on one million people and told them to buy 'Whiter Shade Of Pale.'"

"Now that 'Homburg' is out, I've told people to cool things a bit. The spell says I don't want this one to be so big."

"Yeah," I grinned, "great. And what else do you do?"

The quiet and humourous Mr. Brooker looked up and tried to force back the laugh. "I pull rabbits out of hats," he told me, "but that's just your routine stuff. I prefer putting spells on people."

"I hereby put a spell on you to say I am OK and a good bloke."

Gary Brooker is OK. He's quiet and deadpan, and I think a lot of people don't get on his wave length. But underneath it he is indeed, a good and most pleasant bloke. □alan smith



## The Rascals

(continued from page 16)

"I don't like that line." He continues singing, the song builds to an exciting climax. Felix sings, "Got no time for blues, darlin'..... Come on....come on.... and WHAT?!! There's nothing there." He breaks out laughing. Eddie hasn't written the crucial last line.

"The lyrics are not all there," says Felix.

"I'm hip," replies Adrian.

"How does it sound?"

"Good. Good."

"Well, what I have to do is figure it out." Felix tries to think of a closing line. He returns to the control room where Adrian plays the ending of the song over and over again. Eddie and Felix listen and make suggestions but it soon becomes apparent that the line isn't going to come easily.

They change a few words here and there, Felix goes back to the studio to try to improvise some lines, and Eddie and his brother Dave go to a room in the back to work on the ending.

Felix sings again. He makes up a few lines along the way, but the ending still eludes him. He takes a break after several attempts and returns to the control room.

He shows the reporter a copy of the double-fold album cover, designed by Dino.

"People don't know it, but Eddie's older brother Davie has been helping us right along with all the background singing since our second album, because he has a fantastic voice," Felix says. "On this album he's going to sing lead. In fact, he's singing the title song of the album, 'Once Upon A Dream.'

"It's very interesting that David used to be with Joey Dee & The Starlighters, and Eddie used to help him out with his sessions by singing backgrounds. Now that Eddie's a Rascal, Dave comes in and helps him out.

"That's the theme of the album, Once Upon A Dream. It's the dream that we had when we put this group together and all the good things that have happened because of it. Like, Eddie and Gene bought homes for their parents. It's really beautiful."

Felix returns to the recording studio, plays the song on the piano, stops, covers his face with his hands, plays again, gets up to sing it again.

Eddie enters the control room.

"A.M." he tells Felix.

"What's that?"

"Almost," says Eddie.

"It's so close. I can almost feel it. I just can't find the right words," says Felix.

It's getting late. The reporter has to leave. Felix still doesn't have a last line. Will he make it?

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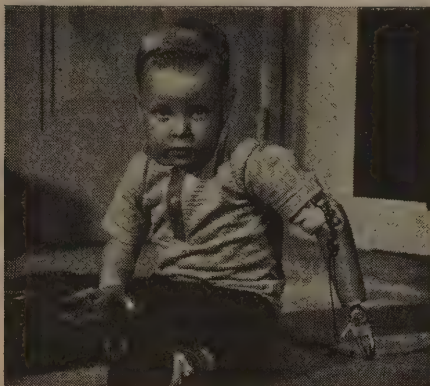
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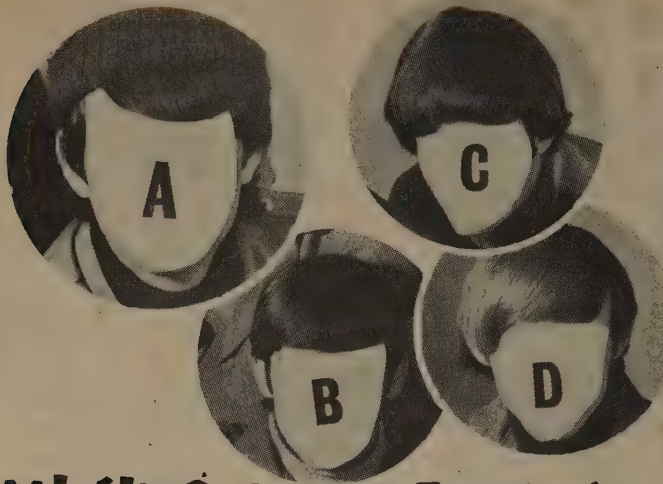
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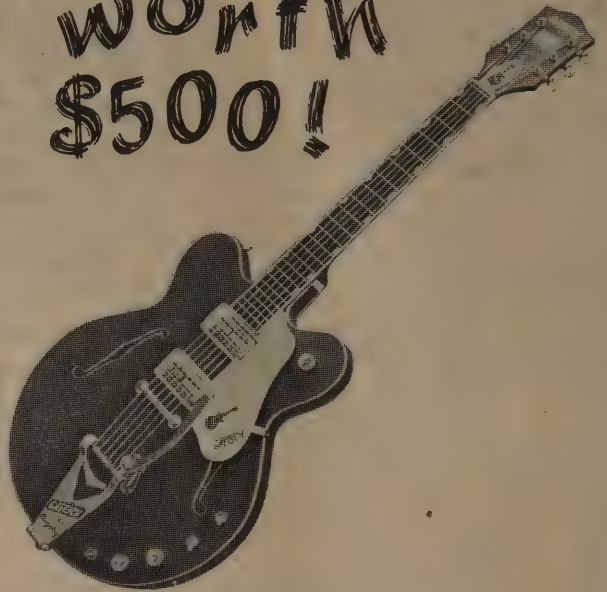
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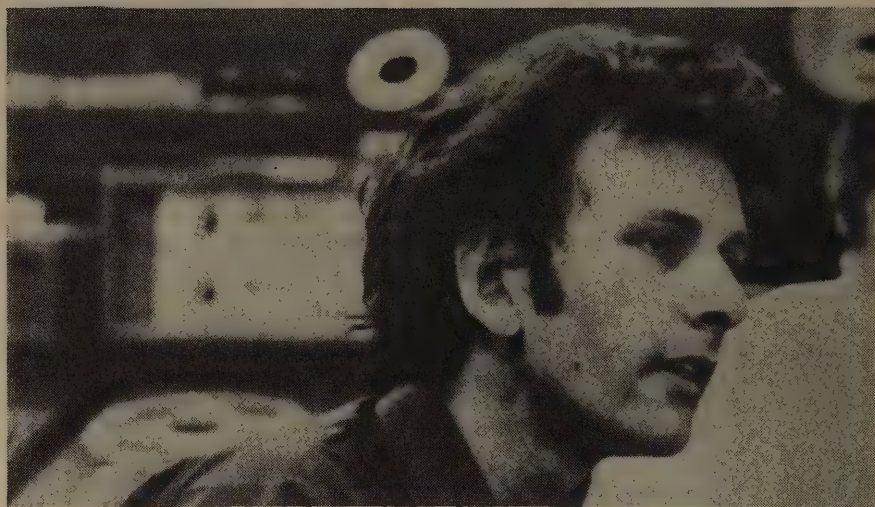
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**LEAD MAN, Box 19012-HP, Indianapolis, Ind. 46219**



By Felix Pappalardi  
Bass player and producer

These just happen to be the albums I'm listening to currently. One of them is "A Hard Road" by John Mayall and the Bluesbreakers, on London. Of special interest is a tune called "The Supernatural." The guitar playing of Peter Green is beautiful. In the liner notes, Mayall says some interesting things about Peter replacing Eric Clapton. Eric was on their first album and on "Crossroads" Clapton's guitar was overdubbed three times.

Another album is called "Duets From India" on Capitol with Villiat Khan playing sitar and Bismilah Khan playing Shehnai, a double reed wind instrument. I think everybody should hear this instrument. It's breathtaking. I have never heard an instrument like this before. It has tones that get away from the actual scale like the sitar and the blues has. The notes can be bent tremendously.

Another album, "Silver Apples Of The Moon," is very interesting because it is the first work commissioned specifically for a recording. I think that's significant in itself. It's on the Nonesuch label. It's played on an electric music synthesizer by Morton Sabotnik. This is one of the nicest electronic things I've heard. I wouldn't seek out something like this. I just heard it, enjoyed it and I'm passing it on.

The next album is "Ravi Shankar Im-

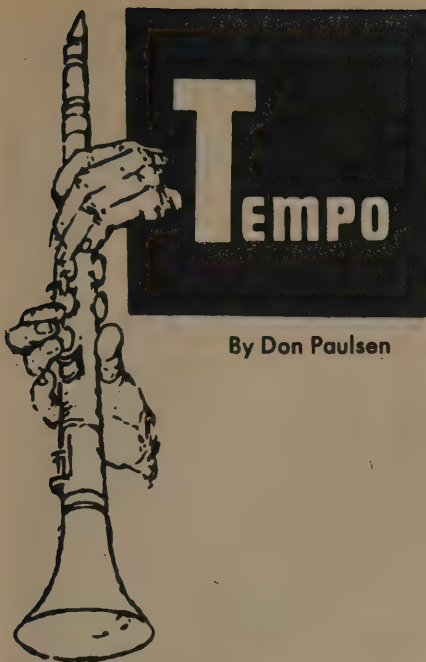
provisations" on World Pacific. This has the theme song from the movie, "Pather Panchali." Bud Shank plays flute on it and it's incredibly beautiful.

The last album is Tim Hardin 2 on Verve/Forecast. It's nice to have more of Timmy's records in the house. But some things on it are stone stupidity. "If I Were A Carpenter" opens side 1. The next song is "Red Balloon," which begins with the exact same melody. Somebody should have taken care to put it on the other side. That has nothing to do with Timmy. That's production stupidity.

Some things were obviously thrown on the album as filler. I don't go for that either. It's a shame because I have the utmost respect for Tim. The album is still worth having, however, just for the beautiful tunes like "Carpenter," "Black Sheep Boy," "The Lady Came From Baltimore," "Tribute To Hank Williams" and a very incomplete vignette called "You Upset The Grace Of Living When You Lied."

Timmy also wrote a beautiful poem for the album liner notes called "A Question Of Birth." It's just devastating. To me he's one of the greatest artists happening and I'm really looking forward to his third album. A lot of people wish it could have been Tim's "Carpenter" instead of Bobby Darin's. □





By Don Paulsen



OTIS RUSH

"Otis Rush is really a great guitar player, and insofar as I can play any guitar at all, I give all the credit to Otis Rush." - Elvin Bishop, Butterfield Band Guitarist - Hit Parader - January 1968.

(Otis Rush, born in Philadelphia, Mississippi on April 24, 1934, has influenced many young guitarists. He plays left-handed. He can be heard on "Chicago, The Blues Today" Volume 2 on Vanguard Records and he's a very nice person. Barry Goldberg brought Otis up to our office one evening for a little chat. Thanks, Barry.

Now, here's Otis:)

I started out listening to Muddy Waters, John Lee Hooker, Lightnin' Hopkins, and Charles Brown records on the radio, or maybe I'd go to town and listen to them on a juke box. I learned them, went back home, lay across the bed and studied the music in my head. To me it was a real beautiful sound. I got interested in trying to become a singer and a

guitar player.

I got my first guitar on time. Time payments, that is. I was in Chicago. I was about eighteen or nineteen. I bought a record player and different records; I'd spin the records and play along. The records were blues and rock and roll. I had Little Walter and Willie Mae Barnes. I was really impressed by B. B. King and T-Bone Walker. They're still great today.

I tried to twist their music around into something of my own. I managed to get a few little runs that I hadn't heard any other guitar players play.

I listened to a lot of good organ players like Jimmy Smith, Barry Goldberg, Jack McDuff and I listened to Kenny Burrell on guitar.

Believe it or not, I was lying in bed one night and a guy came up and said, "We need a guitar player at the club, come on down and sit in on guitar." At the time, I was working at the G.H. Hamilton packing house. So I went down and sat in. I was shaking all night and the next day.

The guy knew I played guitar through Luther Tucker, a guitar player I used to rehearse with. Luther was playing at the club and when they needed another guitarist he sent for me.

The club owner asked us to come back the next weekend. We started at \$2.50 a night. Later on we got \$5 a night. But to me it was great just to be playing. I never expected to go as far as I have gone.

After that I became the leader of the band. There really wasn't anything to lead, but I was the leader of it. Then David Miles, Louie Miles, Junior Wells and myself got together and started a group. We sent to the 708 Club and met Willie Dixon there. He recommended us to the Cobra label. I made my first recording in 1956, "I Can't Quit You, Baby." It was a very good seller.

When Cobra went out of business, I went to Chess Records for two years, then to Duke Records.

I started touring in 1956. I went to Canada, Florida, Georgia, Ohio, the Apollo Theatre in New York, Baltimore and Washington.

Willie Dixon and a guy named Horace send shows to England every year. I wouldn't go for three years because I don't like the idea of flying. But in the fall of 1966 I made up my mind and said I'm going this time, anyway. I stayed over for thirty-one days. They really liked it.

I think the blues is nothing but a feeling. It's what you feel within. When you feel downhearted, when you have an ache in your heart, it's nothing but the blues.

The blues comes from many things: money, love, I wish I was this, I wish I could go here or there. You can cry the blues about many things. □

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# Platter Chatter

**A BEACON FROM MARS/THE KALEIDOSCOPE**—Here is the most versatile band we have ever heard. You want ragtime? Listen to "Baldheaded End Of A Broom" which brings back early Spoonful fun. Lovely bass, good mandolin and harmonica. How about authentic hillbilly music? "Louisiana Man" hunts muskrats in the swamps to bagpipe-sounding fiddles, embellished by drums, of course. Or hard blues? They make good use of their instruments, fuzzed up, on the tense, electric "You Don't Love Me." High register harmonica screams over a heavy swing bottom. Excellent tension contrasts. "I Found Out" is a medium tempo folkish tune. "Greenwood Sidee," is a slow, emotional Scottish ballad of death, again with bagpipe fiddles and death roll drums. "Life Will Pass You By," is a Byrd-like song with hillbilly twang harmony and mandolin. "Taxim" is a long oriental-sounding instrumental, featuring excellent musicianship on caz, oud, harp guitar (EPIC BN 26333)

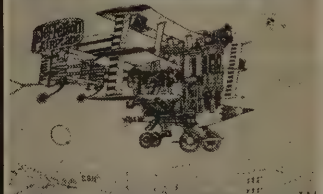
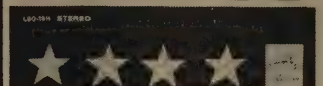
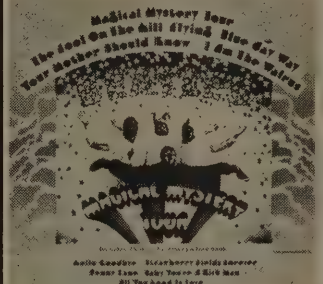
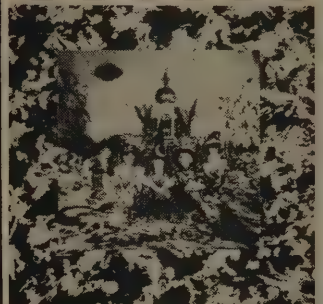
**THEIR SATANIC MAJESTIES' REQUEST** is a difficult album to listen to more than once. Perhaps it's the lack of continuity or the grating, repetitious noise. The Beatles and the Mothers have already used noise with better taste. "Sgt. Pepper," in fact, is the monument to modern noise, so it's time to move on. The opener, "Sing This All Together," could have been a Mary Poppins' song. Is this really where we all come from? "Citadel" is out of the Stones' own frantic bag. "In Another Land," the Wyman song, is good. Interesting gossamer echo effect and nice ensemble break. It's a better, more imaginative album than "Flowers." The arty album sleeve stuff is very arty. Perhaps the Stones should ask Oldham to come back, because they obviously need someone to simply say, "That's enough." One final word on the cover - yech. (LONDON NPS-2)

**MAGICAL MYSTERY TOUR** and the beautiful Beatles do it again, widening the gap between them and 80 scillion other groups. The Beatles have learned the art of "that's enough," and along with George Martin, present a supreme example of team work. The master magicians practice their alchemy on Harrison's "Blue Jay Way," recorded perhaps in an Egyptian tomb and "I Am The Walrus," a piece of terror lurking in foggy midnight moors. These two songs accomplish what the Stones attempted. "The Fool On The Hill" is a McCartney ballad similar to "She's Leaving Home," and "Your Mother Should Know" has "A Little Help From My Friends" groove. "Flying" is a gentle beat instrumental, ending with soft, whipping outerspace sounds. In the opening song, the Beatles announce that they will take us away on their Magical Mystery Tour and they do indeed. You must listen in stereo.

(CAPITOL, SMAL-2835)

**AFTER BATHING AT BAXTER'S** is an excellent Jefferson Airplane album and a good follow-up to "Surrealistic Pillow." "Ballad Of You, Me and Pooneil" begins the set magnificently in stereo and then goes into a noisy party where somebody was in this business for twenty years and has had a heart attack. "Young Girl Sunday Blues" has "Pooneil" rhythm and gutsy guitar. "Martha" is folky and goes right into "Wild Time," a frantic beat song. "Last Wall Of The Castle" has a break that will scare your pants off. "Rejoyce" is Grace Slick's strange tribute to James Joyce. She creates very disturbing images and plays nice piano. "Watch Her Ride" is an intricate rock performance with seemingly off-key harmonies that sneaks into "Spare Chaynge," a long free-form instrumental. (RCA VICTOR LSO-1511)

**DISRAELI GEARS** is an incredible work-out by England's foremost trio of musicians, the Cream. A much better album all around than "Fresh Cream," it arouses curious ears for their third album. Cream is a very hard band that shakes the soul on their best numbers, and Clapton's guitar cuts deeply into that part of us that needs violence. Jack Bruce's bass is an important instrument in the trio and his sense for filling in spaces makes the trio work. He is also a tasteful harmonica player on a swinging blues called "Take It Back." Ginger Baker is a super-imaginative drummer, miles away from stereo-type rock rhythms. His rolls and cymbal work are true and clean. The sound of Clapton's voice is much more important than the words he is singing. "Dance The Night Away" is a good mood piece, but the best Cream stuff is free and wild, like "SWLABR" (good single). "Tales Of Brave Ulysses" takes you inside the fantasy of the Kirk Douglas "Ulysses" movie and Clapton shines on "Outside Woman Blues." (ATCO 33-232)







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period of over 30 years, he used an amazingly natural method which is unsurpassed by anything we have ever seen. Thousands gladly paid high fees for his personal instruction here in New York City. Now it is possible for any woman to try this famous expert's method, requiring only 15 minutes a day, right in the comfort and privacy of her own home at a tiny fraction of this cost.

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### Ordinary Methods Found to Help Little in Slenderizing Heavy Legs

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# NEW STARS ON THE HORIZON



THE VANILLA FUDGE

The Vanilla Fudge is a group unlike any other. Their debut LP on Atco, "The Vanilla Fudge," is selling like a single, and contains many surprises for such pop royalty stars as the Beatles, Sonny & Cher, the Supremes and Donovan when they hear what the Vanilla Fudge have done in performing some of their well-known hits. The Fudge's first single, an extended, overworked version of the Supremes' oldie, "You Keep Me Hangin' On," was a real big hit in England and in some parts of America.

Defying comparison as well as description, the Vanilla Fudge on stage are almost too powerful for the average concert fan. Their New York debut was a concert with the Seeds and the Byrds on July 22 at the Village Theatre. The

effect was almost staggering - that a comparatively unknown group could so totally excite and ignite a hip New York audience was almost unbelievable to anyone not present. The combination of the group's musicianship and stage presence, coupled with the sound and special lighting effects, brought a crowd of 2,000 to their feet - and almost disrupted the rest of the concert.

In fact, the four young men who comprise the group are as soft-spoken and easy-going off stage as they are volatile and individually expressive during a performance. The complete transformation is not so amazing to the boys themselves. "When we're on, we're on," they claim... the freedom and unique electricity which they project in a performance has be-

come for them a natural outgrowth of the sounds they try to create.

Who are the Vanilla Fudge? Carmine Appici, Tim Bogert, Vince Martell and Mark Stein formed the Vanilla Fudge in December 1966.....their sound (in their own words) is "psychedelic-symphonic rock."

Their first album went to #4 on the charts and they have a lot of enthusiastic fans. But some critics have claimed, with some justification, that the group's sound is actually the creation of their record producer, Shadow Morton, and that their live performances are overacted, pretentious and boring.

On their second album the Vanilla Fudge plays Beethoven. Beethoven lost. □



# THE INFLUENCE

## *Came From Everywhere*

Rock and roll music, a native American art form, has finally become an international language. For the last few years it has been a phenomenon from Peoria to Poland to Pakistan to Pam's porch. But now there is a group with members from Czechoslovakia, Italy, Ireland, England and XANATU.

They call themselves the Influence, they materialized in Canada and they're very, very good.

Guitarist Louis Campbell McKelvey, born in County Kerry, Erie, founded the Influence. Andy Keiler from Bodmin, Cornwall, England is lead vocalist and designer of the group's hand painted guitars. Drummer Dave Wynne comes from Stockport, England, bassist Jack Geisinger was born in Czechoslovakia and guitarist Wally Rossi is from the Province of Caserta, Italy. Bob Island, also known as Bobo, plays organ and piano and was born on an island in the Caribbean, so he says, called XANATU (in capitol letters).

How and when everyone got to Canada is another story for another time. Let us begin at the point when all paths converged. Several of the boys were playing in different bands in Montreal. Louis quit the group he was in and started forming the Influence.

"I knew Andy because we had a group together in South Africa," says Louis. "I called him. He wasn't playing at the time. He had a job or something. I'd met Dave before when he was with another group, the Haunted, in Montreal. The leader of the Haunted gave me Jack's number. We started off as a four-piece group - guitar, bass, drums and singer."

Bob and Wally were on tour with Wilson Pickett in his band in June of 1967. They quit Pickett and came back to Montreal. They were once in the Soulmates with Jack. When they found out that he was in the Influence they heard the group and wanted to join. Everyone seemed to have compatible ideas, so the band became six.

Their early repertoire was half original material and half what Louis calls "corny blues to show off my guitar playing." After Bob and Wally joined, the output of new songs increased.

Fortunately, the Influence had a place to work even though they performed songs that no one had ever heard before. The Barrel was a strange little club in Montreal where rock groups played

until midnight when new jazz bands like Marian Brown, Sonny Murray and Archie Shepp took over.

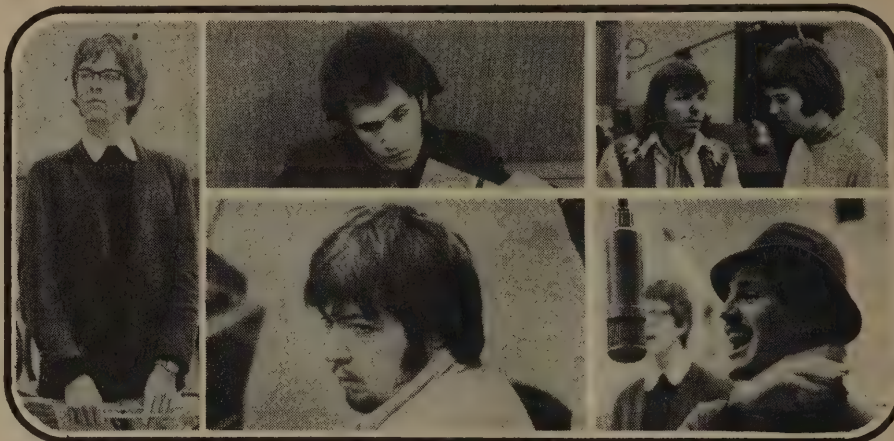
"If it wasn't for the Barrel we wouldn't have made it," said Andy. "We really had rough times. We were making 75¢ a night each. We used to practice every day and play five hours every night to no people. It seemed like a drag but if it wasn't for that we wouldn't have gotten this far. We got really tight."

Finally the boys had enough of that scene. They thought the grass was greener in Toronto, and, indeed, sometimes it is. They played at the Strawberry Patch, where all the other groups in

Consider, if you will, these songs:

A nutty Gilbert and Sullivan flavor runs through "I Admire," in which a clean-cut lad pleads with his girl friend who is in love with a hippie. "Pieces Of Me" is social-commentary of sorts. "It's a song that people are meant to take as a message because it has ridiculous words that are written in a way that people will think is really intelligent. But they don't mean a thing," confides Andy.

There's a beautiful ballad in the French chanson style titled "I Don't Know Why" with music by Wally and lyrics by Bobo. "We Are Here" features a very pretty



town came to hear them, and then at Boris' where they really caught on. They were even earning enough to afford decent meals.

But Toronto is still not the big time. The boys sent a demo record to Dennis Minogue, a producer for ABC Records. Dennis wasn't exactly overwhelmed with what he heard, but he had nothing else happening at the time, so he booked some recording studio time and had the group come to New York.

When he heard the great variety of material the Influence was capable of performing he flipped and recorded an album. Unfortunately the group had to work in a 4-track rather than an 8-track studio, so they couldn't be as inventive as they wanted to be. But at least they'll be able to reach a larger audience. Their music should be heard.

"We like to think of our lyrics as a conversation between ourselves and the audience," says Bobo. "You have serious moments, you express different opinions, you laugh. We don't limit ourselves. We don't want to be locked in any bag."

melody interspersed with symphonic Wagnerian outbursts. "It Happened At The County Fair" depicts Midwestern Americana of the early 1930's. "It tells an interesting story of a love between a humble young man and a lady who liked a donkey...it appears to be. We don't know," said Bobo with a straight face. "The lyrics sort of came from the sky."

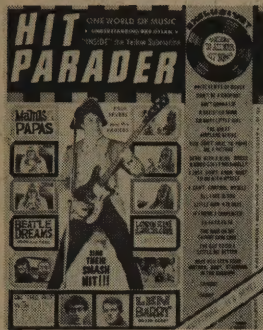
The Influence even performs an "Overture" which is again Gilbert and Sullivanish and includes a takeoff on the Beatles and Beethoven's Ninth Symphony.

One musical difference between the Influence and most groups is in the way they have their two guitars playing two lines at odd intervals, instead of using the typical lead guitar - rhythm guitar format. Instead of playing chords, the guitars play harmonic lines. Says Bobo, "Our music is more horizontal than vertical."

Soon we hope to tell you more of the Influence. A group this talented deserves to make it. □ don paulsen



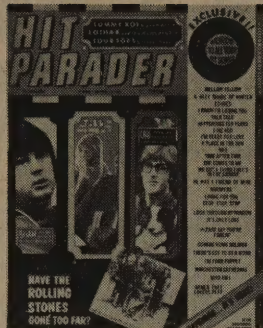
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JANUARY, 1967

Mama's & Papa's,  
Bob Dylan  
Beatles, Temptations,  
Gary Lewis,  
Sonny & Cher

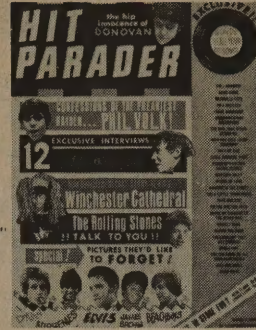
"Dandy"  
"Have You Seen Your  
Mother, Baby"  
"Airplane Strike"  
"Little Man"  
"Go Away Little Girl"



FEBRUARY, 1967

Rolling Stones,  
4 Tops, Lothar,  
Beach Boys,  
Otis Redding,  
Tommy Roe

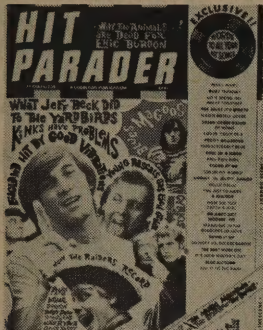
"Mellow Yellow"  
"98.6"  
"Stop, Stop, Stop"  
"Hazy Shade Of Winter"  
"Talk Talk"  
"I'm Losing You"



MARCH, 1967

12 interviews,  
Donovan, Stones,  
Ex-Byrd,  
Ex-Raider,  
Old Photos

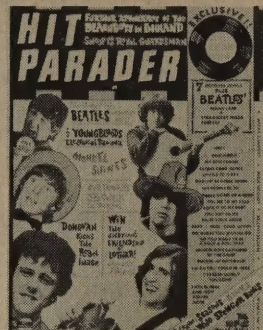
"I'm A Believer"  
"Nashville Cats"  
"Good Thing"  
"Words Of Love"  
"Mustang Sally"  
"Grizzly Bear"



APRIL, 1967

Young Rascals,  
The Cyrkle, Kinks,  
Youngbloods,  
Wilson Pickett,  
Raiders

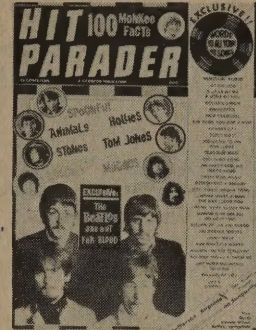
"Ruby Tuesday"  
"Kind Of A Drag"  
"Green, Green Grass"  
"For What It's Worth"  
"Snoopy"  
"Tell It To The Rain"



MAY, 1967

Beatles Want Out,  
Monkees, Donovan,  
Royal Guardsmen,  
Beach Boys, Who,  
Spencer Davis

7 Monkee songs  
"Penny Lane"  
"Epistle To Dippy"  
"Darlin' Be Home Soon"  
"Kind Of A Hush"  
"Love Is Here"



JUNE, 1967

Hollies, Mothers,  
Animals, Rascals,  
Jefferson Airplane,  
Neil Diamond,  
Tom Jones, Beatles

"Bernadette"  
"Something Stupid"  
"A Little Bit Me"  
"59th Street Bridge"  
"I Think We're Alone"  
"Jimmy Mack"



JULY, 1967

Jeff Beck, Hollies,  
Temptations, Cream,  
Easy Beats, Monkees,  
Spoonful, Joe Tex,  
Love, Zappa

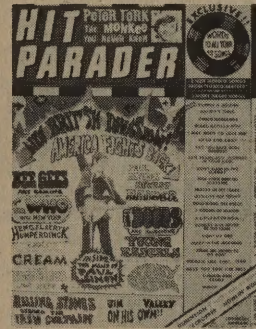
Stones "Buttons" songs  
"The Happening"  
"Groovin'"  
"Somebody To Love"  
"Friday On My Mind"  
"My Back Pages"



AUGUST, 1967

Jagger On "Buttons",  
Turtles, Who,  
Donovan, Monkees,  
Paul Simon,  
Paul Revere

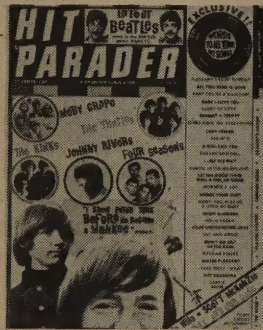
"Six O'Clock"  
"Him Or Me"  
"Creeque Alley"  
"I Got Rhythm"  
"Mirage"  
"Ain't No Mountain"



SEPTEMBER, 1967

Bee Gees, The Doors,  
Moby Grape, Who,  
Stax Story, Cream,  
Peter Dinklage,  
Yardbirds

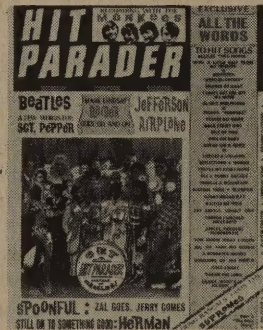
3 "Headquarters" songs  
5 "Moby Grape" songs  
"C'mon Marianne"  
"Tracks Of My Tears"  
"Light My Fire"  
"Windy"



OCTOBER, 1967

Monkees, 4 Seasons,  
Turtles, Kinks,  
Beatle Interview,  
Who, Scott McKenzie,  
Stax Story, Airplane

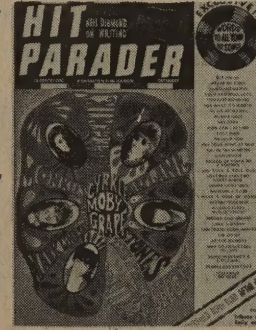
"Pleasant Valley Sunday"  
"All You Need Is Love"  
"Baby I Love You"  
"Fakin' It"  
"A Girl Like You"  
"White Rabbit"



NOVEMBER, 1967

Recording With  
Monkees,  
Spoonful, Herman,  
Rascals, Supremes,  
Janis Ian, Booker T.,  
Jefferson Airplane

Beatles' "Sgt. Pepper"  
Monkees'  
"Headquarters"  
Stones' "Flowers"  
"Reflections"  
"Heroes And Villains"  
"Apples, Peaches,  
Pumpkin Pie"



DECEMBER, 1967

Roy Orbison's  
Rock History,  
Neil Diamond, Cyrkle,  
Mark Lindsay,  
Paul Butterfield,  
Stones, Airplane,  
Bee Gees, Bobbie Gentry

"Never My Love"  
"To Sir With Love"  
"How Can I Be Sure"  
"Soul Man"  
"Dandelion"  
"The Letter"

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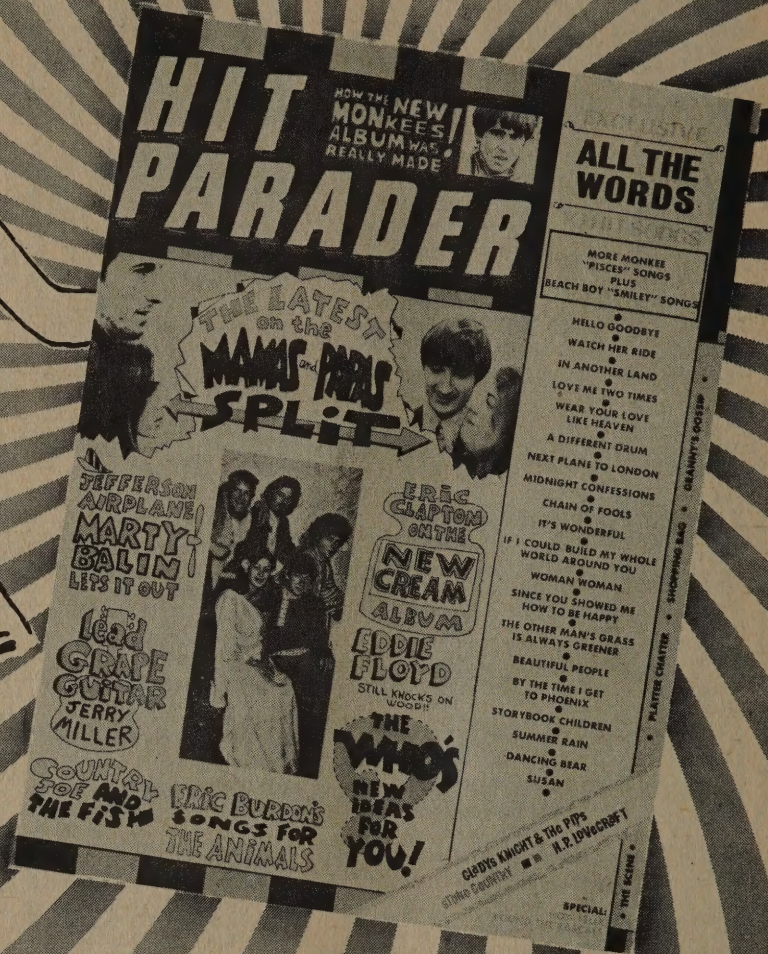
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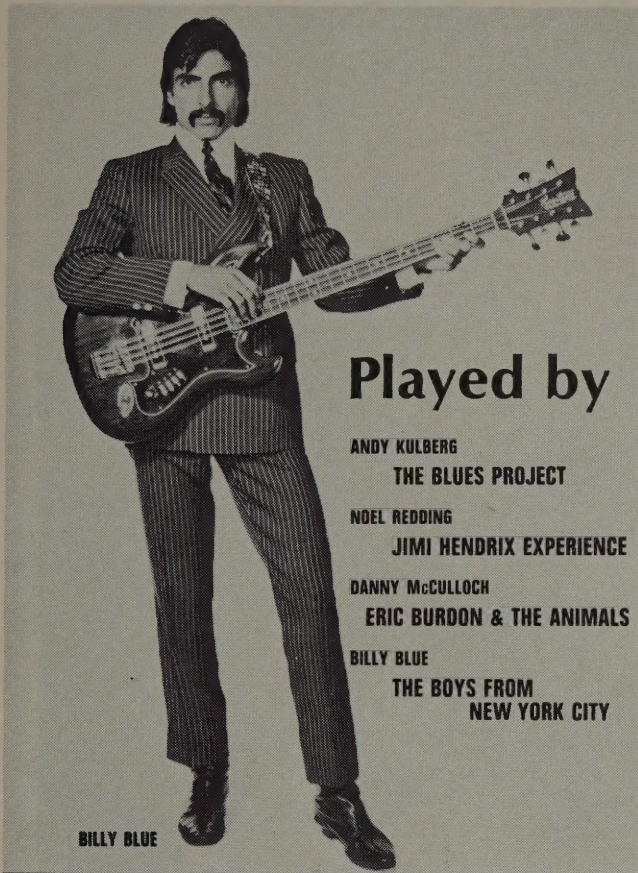
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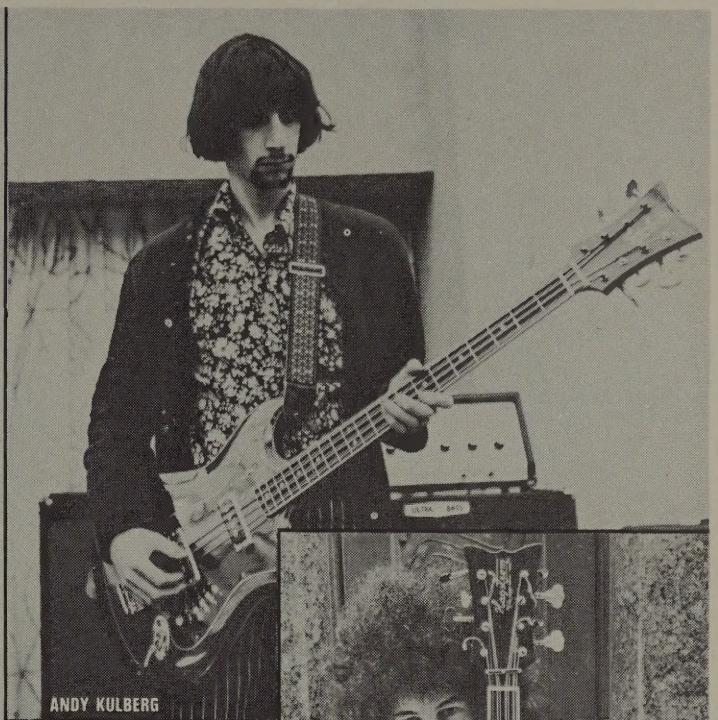
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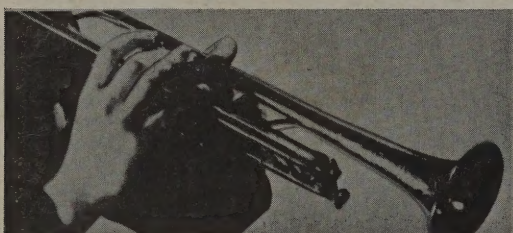
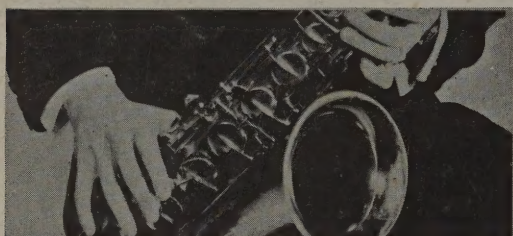
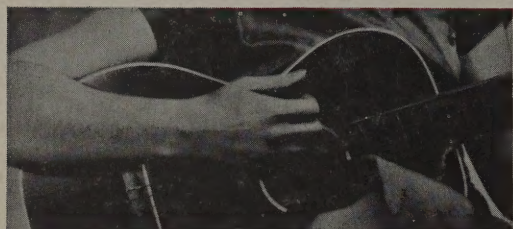
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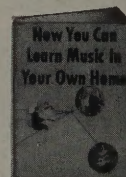
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